

VOL. XI, NO. 10

JUNE, 1912

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The School Arts Book

AN ILLUSTRATED MONTHLY MAGAZINE for THOSE
INTERESTED IN DRAWING and the ALLIED ARTS

HENRY TURNER BAILEY, Editor

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BULLETIN

THOSE Interpretations of Masterpieces, by Mr. Bailey, attracted widespread attention, frequently selling out the entire edition of the issue in which they appeared. In response to an insistent demand for more, a new series will begin in the next September number, dealing with Masterpieces by American Artists. The Pot of Basil, by Alexander, will come first.

The larger standard size pages of The School Arts Magazine will give better reproductions, larger illustrations, clearer plates for copying, more class-room material, greater variety in design, and richer Departments.

The September number will be devoted to "Beginning again" in every grade. A special feature will be charming drawings of plant forms in pencil and in full color by Mr. Daniels.

Better renew your subscription at once to be sure that you get the September number promptly.



The School Arts Book

VOL. XI

JUNE, 1912

No. 10

THE PAGEANT AS A SCHOOL EXERCISE

BY THOMAS WOOD STEVENS

DEPARTMENT OF ILLUSTRATION, ART INSTITUTE, CHICAGO

THE pageant as a form of entertainment has come swiftly into vogue in this country, following upon its notable success in England. But with us, the educational phase has been more frankly seized upon, and schools and colleges, rather than the town corporations, are the sponsors for our efforts. This fact brings into the work of pageantry in America both limitations and responsibilities. We must make good entertainments, such as will hold our audiences and enlarge the imaginations of our participants, but we must never let them depend on flourish and ostentation. A pageant, in the special sense which the word has taken on in this connection, is more than a parade; and only as it has form, as it becomes to some extent an art work, is it worthy of our attention.

This form must be, since the pageant is a work to be revealed to an audience through action, in a measure dramatic.

A glance at any of the recent well-studied pageant books will reveal their debt to the Shakespearean chronicle play—in many respects a good model, having breadth, combined dramatic and literary quality, clear motivation, and a fine convention for connecting the episodes. Because this plan of work seems difficult, in the absence of the literature which might make it easy, some of our pageants fall into the looser form of the festival, with songs, dances and tableaux only.

Then we are apt to realize (too late) that pantomime is a very difficult art, and that it chooses its material fastidiously, clinging to the elemental passions; while our pageants which deal with history concern themselves with ideas as well as emotions, with the struggles of liberty and justice and idealism, rather than the loves and jealousies of Pierrot and Columbine.

Then too, as educators we must realize the value of the spoken word. The presentation of a character, if it is worth doing, surely goes deeper than the wearing of a costume, a matter of dry-goods merely. It is by action and speech, (memorable speech if possible), that the character is impressed upon the audience; and this would still be true, even if our students possessed the capricious and delicate art of pantomime. It is by the spoken word that Professor Reinhardt makes so significant his great mass dramas in his "Theatre of the Five Thousand" at Berlin.

All this tends to show that the pageant which has any art-form worth mentioning is in a sense a play. At its best, it is a sweeping chronicle drama or masque, striking out in broad, deliberate scenes the great moments in the history of a period, a place, or a hero. It may even develop in dramatic fashion the growth of an idea, as we endeavored to enact the growth of the idea of independence in the Pageant of Independence Day, given free by the Sane Fourth Association before the great throng in Jackson Park, Chicago, last Fourth of July.

There is scarcely any historic struggle or movement which has not at its crisis some obviously dramatic moment; it needs skill and perhaps some practice to stage these moments. But there is a use for such plays, and have we not in every village our aspiring poets and playwrights?

Let them turn away from the Broadway glitter long enough to write a drama of our own history for our educational needs. It will never make them rich, but for that matter, neither will their present course. Never was there such a craze for playwriting. Yet our schools repeat year after year the old inanities, while the ambitious people who hope to become dramatists are trailing hopelessly after the author of "The Lion and the Mouse."

Here is a field where present waste might turn to future use. Research and experiment alike confirm me in the belief that the material has scarcely been touched upon.

Imagine the history of art, for example, utilized to the utmost. Assume the subject, and consider for a moment its possibilities.

Into a scene of primitive life,

"In the dim red dawn of man,"

one might project the artist of the Solutre carvings, possibly borrowing without scruple the "Story of Ung" from Kipling, (because it is easier to work upon a theme which has been subjected to literary treatment), and setting forth the Child of Delight who is eternally the Artist, in his first assault upon the blank utilitarianism of the race.

Skip an aeon or two.

With the Egyptians, art was a formula and a ritual. So many of us drawing teachers follow the Egyptian method, that it should be easy for us to formulate this scene. Project into the monotonous order of the Egyptian craftsman a youth who descends by a million spiritual generations from the Artist of the first scene. Give him the open mind, the eager eye, the emotions poised for flight at the flash of beauty in the sun. Let him feel the gyves of his order,

An Independence Day Pageant

BY
THOMAS WOOD STEVENS and KENNETH SAWYER GOODMAN

Jackson Park, Chicago, July 4, 1911, 8:30 P. M.

Presented under the auspices of the Sane Fourth Association and the
Chicago Woman's Club

PROLOGUE

The Town Crier Mr William Owen

SCENE I

The episode in the first scene is to represent the situation in New England in 1774, when by the steady political agitation of Samuel Adams and his friends, the colonists were made familiar with the idea of independence. The scene is enacted by students of The Art Institute.

CHARACTERS

A Lame Boy	Oliver Rainville
Paul Revere	Charles Herbert
Dick, one of the Sons of Liberty.....	Ward Thornton
Mr. Wentworth, a Merchant.....	Benjamin L. Matthews
Mistress Truth Jackson.....	Bess Devine
Colonel Spotswood, a British Officer.....	Frank Herbert
William Jackson, a Loyalist Merchant	James H. McFarland
Governor Hutchinson.....	J. P. York
Ensign Pritchard	Edward F. Cristman
Samuel Adams	Frederick J. Cowley

SCENE II

The episode represents the meeting of Washington with Patrick Henry at Mount Vernon, 1774, before the meeting of the First Continental Congress. The scene is enacted by members of Donald Robertson's class in the Cosmopolitan School of Music and Dramatic Art.

CHARACTERS

Martha Washington.....	Gladys Tilden
Miss Malby.....	Jane Heap
Mrs. Fairfax.....	Sarah Mann
Lady Caroline Dunmore	Olive Garnett
Colonel George Washington	Thomas Langan
Edmund Pendleton.....	R. B. Nelson
Patrick Henry.....	Frank Hardin
Charles Dunmore	Rosco Brink
Pompey	E. Griffith

SCENE III

The Battle of Lexington, April 19, 1775. The action represents the firing of the first volley, and after a moment of darkness, the retreat of the British troops from Concord. The battle scenes are enacted by members of the First Infantry, Illinois National Guard. The spoken parts are played by the Players' Club of the Hebrew Institute, Lester Alden, Dramatic Director.

CHARACTERS

Captain Parker, of the Lexington Minute Men.....	Bernard Friedman
Mr. Harrington.....	Harry Boyell
A Young Farmer	N. R. Pastel
Bowman, a patriot messenger	S. Harrison
Major Pitcairn.....	J. Lewis Baskin
Lord Percy.....	Herman Schover
Lieutenant Nash.....	Philip H. Goldstein
A Trooper.....	D. Levin
Mrs. Harrington.....	Miss Rosenberg

SCENE IV

The Declaration of Independence. The scene is New York, fore Washington's headquarters, July 10, 1776. The position of Washington, as head of an army serving a Congress which had not yet declared its freedom from allegiance to George III, is shown, and the scene closes with the general rejoicing which followed the Declaration. The episode is played by members of the Palette and Chisel Club, assisted by Mr. Langan and Mr. Owen.

CHARACTERS

First Sentry.....	O. E. Hake
Second Sentry.....	Martin Hennings
The Butcher's Boy.....	George Baer
Lieutenant Prosky.....	Carl Scheffler
General Sullivan.....	Theodore Lely
General Washington.....	Thomas Langan
Colonel Wells.....	George Seideneck
Captain Marsh, of the Militia.....	Karl Kraft
Colonel Reed.....	Ezra Winter
Colonel Patterson, British Army.....	Harry L. Engle
The Messenger	William Owen

DIRECTOR THOMAS WOOD STEVENS
ASSISTANT DIRECTOR DUDLEY CRAFTS WATSON

The stage and seating arrangements are furnished by the South Park Commission, and are in charge of Mr. E. B. DeGroot
Costumes by Fritz Schoultz
Scenery designed by Allen E. Philbrick

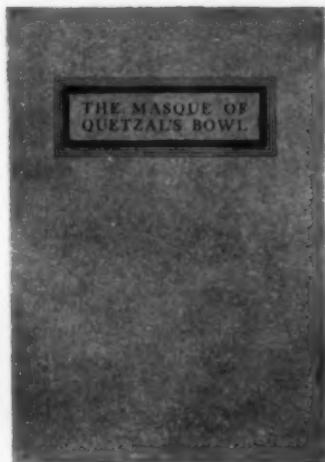
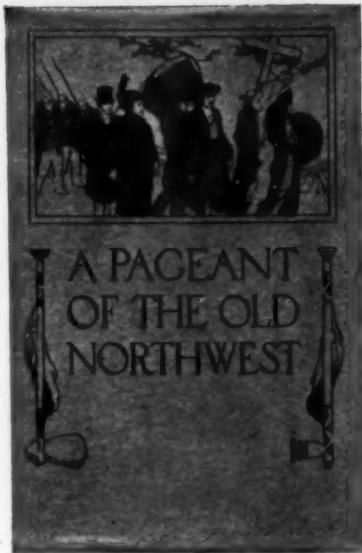
and, burning with his new vision, let him rebel. The rigid canon of proportions, the marching profile armies, the colors laid only according to the law—let him face these things valiantly. Is there, in this, no passage of living drama?

We drawing teachers know that there is, and that it is a tragic passage.

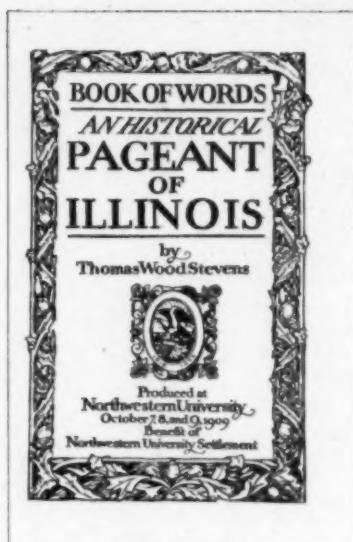
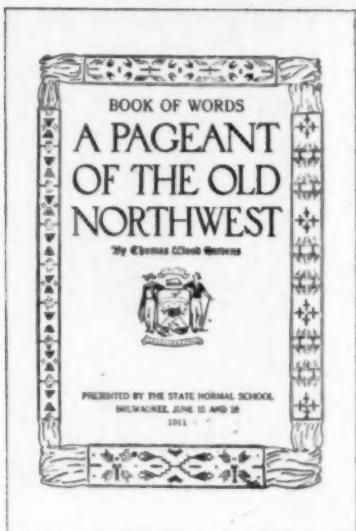
From Giotto to Michelangelo, from El Greco to Goya, Van Eyck to Rubens, nation after nation teems with material. Now that I have gone so far, I am tempted to pursue the work; it is too alluring to be wasted as a mere illustration to my present argument.

Not that such a pageant would teach the audience Art History as we commonly study it, with all its dates and tables and lists of obscure and unrememberable names. But it would teach the students who take part something vivid about the life of the time which it is their task to enact, and something of the attitude of the artist—the great artist—toward the world and his own art; which is, I submit, the stuff of which Art History is made. And so, learning the demeanor and state of these great men, how they looked and with whom they talked, how they worked and perhaps how the grain of their thought differed from that of the people around them, some of the great men might cease to appear as names in black type, and grow to be, for the moment at least, living presences in the imagination. And this is all, barring some good information about costume, bearing, speech, and the discipline of the individual in undertakings of the many, one should ask of a pageant.

As for the form, experience leads me to believe it should be frankly dramatic. The word and the deed reach our people more directly than the symbol.



Covers of word books of pageants, by Thomas Wood Stevens.



Pages from word books of pageants, by Thomas Wood Stevens.

A stage, best perhaps a stage out of doors; a book of words; music, lights, costumes; scenery of a simple character if the book requires it; something, as Miss Jane Addams says, to "afford to the young a magic space where life may be lived in efflorescence, . . . and where the sequence of events is impressive and comprehensible": these are the essential elements. Let there be poetry, and some large flow of the emotions, if we can compass it. These things are worth the labor, which I mention last, but which someone must expend without stint or regret.

The plates reproduce covers and text pages from books of pageants by Mr. Stevens. The headband on the Bulletin is also from one of these books.

Editor.



THE TAUNTON PAGEANT

BY RALPH DAVOL

TAUNTON, MASSACHUSETTS

THE first historical pageant of any magnitude given in the old city of Taunton (settled 1637, incorporated 1639), Bristol County, Massachusetts, occurred at Sabatia



Plate I. The Taunton Pageant. Episode I. Columbus landing on American soil.

Lake, a beautiful sheet of water within the city limits, July 1, 3, and 4, 1911. The leading spirit, author of the book and composer of the scenes, was Mr. Ralph Davol, a citizen of the city. This pageant was a brilliant success. A part of the text and some of the scenes as they actually appeared are reproduced herewith through the courtesy of Mr. Davol.

—*The Editor.*

TAUNTON PAGEANT

Taunton, a Town of the Old Colony.

The lands and waters of Cohannet were doubtless celebrated for the grandeur of their forests and for an abundance of fish and game.

The banks of the Tetiquet in its course to the waters of Narragansett were favorite places of resort for the Aborigines and the trails of the Wampanoags led to the attractive lakes and shores of a delightful domain.

Edward Winslow, afterwards Governor of Plymouth Colony, and Stephen Hopkins on their way to the home of Massasoit, in 1621, were the first of the Pilgrims to traverse this region, and John Winthrop, Jr., son of the Governor of the Massachusetts Colony, sailed down the Great River in 1636.

No permanent settlement of the English was effected here till the coming of Elizabeth Pole, a noble Gentlewoman of Somersetshire, and her associates in 1637, and the final purchase of the lands of Cohannet which, with its civil and military organizations, became known in 1639, as the Town of Taunton, situated in the heart of the Old Colony.

BOOK OF THE PAGEANT.

BY RALPH DAVOL

The prologue suggests the imagination which precedes and inspires historic action. Father Time comes down the hills chanting, as fairies and wood sprites dance about him.

I came, I know not whence I go, I know
Not whither. Eye of things created ne'er
Upon my coming looked, nor shall it see
My passing. First and last of all things I,—
For I am Time.

Upon the whole of things that little man
Calls universe I looked, ere yet the hand
Creative wrought. I saw when Order out
Of Chaos came and suns and stars were born,—
For I am Time.

Upon the speck of space that man calls earth
I looked, when first it left the sun, and took
Its shape, and came to be the home of things
That live. I've seen them grow from low to higher,—
For I am Time.

gives thanks to God. His followers set up wooden cross and standard of Spain. Old Latin Hymn "Ave Maris Stella" is sung. Columbus with drawn sword lifts clod of earth and takes possession of America in name of Catholic church and King of Spain. Two sailors in chains for mutiny are pardoned by Columbus. Those who doubted the success of the voyage bow low in humble apology before him. Priest preaches sermon on "Faith." Several natives appear timidly, right and left. Columbus with outstretched arms bids them approach. They enter, looking with awe upon white strangers, the cross and the flag. Columbus brings out a lot of red hats which are distributed among natives who wear hats with much laughter and squaws stroke beards of Spaniards with affectionate amusement. Priest then takes them into kingdom of the church, making sign of the cross. Natives bring presents—parrots, cocoanuts, spices bananas, pineapples, nuggets of gold, which they lay at foot of cross. Spaniards are excited at sight of gold. They enquire for "El Dorado." Natives point to the west. Sick old man is brought in on deer skin. Priest prays over sick man. Columbus opens bottle of Sherry. Chief enjoys the treat and is induced to return to Spain with Columbus. The tribe utters long wail as chief disappears. Then medicine man hurls bottle into lake as the source of the downfall of the savage race. Indians then take up cross and exit to show the permanence of the Christian faith in America.

INTERLUDE

Spanish Fandango to suggest the popular celebration upon return of Columbus to Spain.

EPISODE II

Scene—I. Sunday Afternoon in Taunton (Old England)
About 1600

The English Taunton was situated on the road from London to Plymouth, one of the principal seaports of England. Taunton was a Puritan stronghold. In the play Raleigh is supposed to have just returned from America with the tobacco he is introducing into England. Shakespeare and some strolling players happen to meet him on the Green in Taunton.

Principals—Puritan Elder, First Puritan Lady, Sir Walter and Lady Raleigh, Earl of Southampton, Shakespeare, Cavaliers, Puritans and Children.

The first Puritan Lady is of the Militant Suffragette type. The antipathy of Puritans and Cavaliers is very evident. Puritans solemn and sober. Cavaliers jolly and hilarious.

At the end of Fandango Puritan men and women enter singing plaintively Federal Street. They form a circular group. At



The Taunton Pageant. Episode II. Pilgrim fathers and mothers landing at Plymouth Rock. Elder Brewster offering the first prayer of the Pilgrims in America.

enters, while Falstaff, Lady Macbeth, Hamlet and Shylock group themselves around him. He mounts card table and recites appropriate selections after which Southampton speaks. "Now let sweet music creep into our ears and let us tread a measure light and free as yonder dancing waves."

All the company join in a Morris dance and exit humming tune and laughing. Sir Walter and Lady Raleigh precede on horseback.

INTERLUDE

"Dance of the Waves" by Miss Tanner to indicate the Pilgrims crossing the ocean.

EPISODE II.

Scene—II Beginnings of New England Taunton

Principals—Elder Brewster, Gov. Carver, Miles Standish, John Alden, Samoset, Priscilla, Elizabeth Pole, Massasoit, Richard Williams, James Leonard, Puritan men, women, Indians, Small Indian Boy, and Drummer

During the dance of the waves, three shallops appear around west end of "Clark's Island" behind which Mayflower is anchored. Pilgrims sing Duke St., as they land on Plymouth Rock. Pilgrims kneel as Brewster, standing, offers Prayer of thanksgiving

Brewster—"We lift up our eyes unto the Lord God of Hosts as we render thanksgiving for our entry into a safe harbor of shelter in this desert wilderness. Grant unto us, thy servants, to humble ourselves before thee to seek a right way for our children and for our substance. May we remain thy people and our land become the Garden of the Lord, a place of righteousness and peace for our posterity forever."

Men build log house. Women take out washing, spinning wheel, pewter and a cradle. "Perhaps our descendants will quarrel to own these sacred heirlooms from the Mayflower." (laughter) Samoset enters exclaiming "Welcome Englishmen." He brings basket of corn. Drummer by log house calls Pilgrims to meeting. Carver: "Suspend for one day your cares and your labors and come to this wedding, kind friends and good neighbors." John and Priscilla walk hand in hand.

Brewster—"The Lord has sifted the English nation to sow good seed in New England."

While Brewster speaks an Indian runs in with a snake's skin filled with arrows. Standish turns it out and fills it with shot and returns it to messenger. The assembled company nod approval. Brewster continues: "As the chosen tribes of Israel dealt with the wicked hosts of Philistia, so shall we, the chosen people of England deal with the devil-hearted redskins of America." Gov. Carver addresses John and Priscilla as they join hands. "Priscilla and John. I declare you man and wife.



a. Pilgrims signing the treaty with Massasoit, using an Indian as a four-legged table.
b. The purchase of Cohannet from the Indians by Elizabeth Pole. Cohannet
when it became a town was named after the old English town of Taunton.

Hostile Indians appear skulking Three canoes appear on lake Warwhoop Williams blows conch for alarm. Several colonists enter Standish with matchlock fires upon Indians. "killing" one Indians retreat with dead Colonists pursue them Women withdraw in alarm into log-house

Indians appear bearing body of chief on birch poles, covered with black and white bear skins, followed by mourners bearing tomahawks, bow and arrows They sing Indian requiem

Samoset, with wailing voice and much gesticulating. "White man send red brother happy hunting ground. Great spirit on side pale face Red man say 'Good bye, Cohannet, Good bye Nemasket, Quequechan, Winneconet, Segreganett. Leave names for white man remember poor Indian all time.'" Cortege exits.

Colonists exit singing Doxology

EPISODE III

Scene I—Court of King George III.

Principals—King George, Queen Charlotte, Pitt, Gen Gage, Archbishop of Canterbury, Benjamin Franklin, courtiers, ladies, soldiers

Flourish of trumpets—halberdiers enter and take place by throne To music of court processional, King and Queen enter preceded by flower girls and dwarf jester, capering. Company of courtiers follow nodding to each other in dumb conversation As soon as King and Queen are seated on throne, tune of "British Grenadiers" is heard and enter Gen. Gage with redeoats who take position before throne.

Pitt—"Most Exalted Majesty! It has pleased your Gracious Highness to summon before you, our honored and valiant officer in the royal service, Thomas Gage. He awaits your Majesty's pleasure."

(King bows Gage salutes with sword)

King—"Our trusted and most loyal officer is welcome (To Gage) You have rendered honorable and distinguished service for the mighty kingdom of Great Britain. (Hanging document) Herewith do I appoint you Governor of the royal province of Massachusetts Bay to preserve order and suppress all violence against the crown officials and our sovereign will."

Gage—"Wherever your Majesty's laws are in danger, there will the loyal soldier most firmly grapple with the foe."

King—"America must be preserved to the British Empire even at the point of the sword."

Franklin—"Most Gracious Sovereign. I humbly beg to intercede in behalf of the province of Massachusetts Bay I cannot

Cobb—"Hereafter he will be known as an absentee" (Laughter).
(Sloop with British flag arrives in port)

Town crier enters "Hear ye! Hear ye! Just arrived at the Weir, the sloop Johanna, in command of Capt. Presbrey, three weeks out from Cuby. The cargo of sugar, rum, and molasses and a master slave will be sold this morning at the wharf" (Crowd gathers)

Capt. Presbrey—"Here is a fine young mulatto girl, fifteen years of age, sound, gentle and willing to work. How much am I offered?"

(Auction business and purchase of slave by Madam McKinstry who leads away slave.)

Madam McKinstry—"She is so pretty she must have a pretty name"

Capt. Presbrey—"Then name her after the sloop Johanna" (Laughter)

Capt. Presbrey—"Now how much am I offered for this cask of Jamaica rum?"

(Messenger enters on horse and shouts.)

"To arms! War has begun. The bloody redcoats have fired on the farmers at Lexington."

Capt. Crossman—"Minute men of Taunton. Assemble at once here upon the Green. We must start for Boston tonight. Leave the plow in the furrow and the brick in the kiln."

Sally Paine—"Go, brothers, and defend your country. We will drive the oxen."

(Exit minute men to tune of White Cockade)

(Madam McKinstry and Johanna enter with table and tea. Several patriot women on other side are jealous.)

Sally Paine—"Let us throw her tea into Taunton river, as the Mohawks threw the tea into Boston harbor and then march her around the liberty pole in token of submission."

Chorus—"That's right. We'll do it!"

Sally Paine—"There's more absent tea" (Laughter)

(Women march her around the liberty pole. Exit)

(Paine enters from signing the Declaration, followed by Minute Men)

Paine—"Fellow townsmen. The Declaration of Independence from Great Britain has been signed. We today are laying the foundations for the mightiest republic the world has ever seen. The invading British army must be defeated and driven from our shores" (Great cheering)

(Enter Minute Men in hollow square with British captives. All sing, "We Won't Go Home Till Morning" Tumult of joy.)

(All form for rollicking rustic reel to the tune of "Yankee Doodle," and exit.)

INTERLUDE.

The devil was a very real person to many of the old settlers. After convivial suppers at the tavern, villagers on the way home often reported meeting his infernal majesty hide, horns and hoofs.

A local poet was once inspired as follows:

"It was on Taunton Green that the Devil first was seen,
And old Squire Sprout was the first to spy him out," etc.

See E. W. Pierce's Biographical Contributions.

The New England Conscience was born in the Old Colony and never dies.

Virginia Tanner.

Frank Chouteau Brown

Music from "Nutcracker Suite."

Tchaikowsky

FINALE

All the characters of the play enter and form semi-circle. Tune Sousa's "Stars and Stripes". Grand Army Veterans enter and are addressed by Uncle Sam as follows:

Veterans of the Civil War, I bid you welcome. You have here witnessed the progress of American ideals—the faith that carried Columbus across the uncharted seas—the courage that led the Pilgrims from their old home to establish a new plantation in this Old Colony of New England—the loyalty to human rights which in 1776 achieved our political Independence. You have participated in a mighty conflict which brought victory to the cause of the Union, and has broken the shackles of the slave.

Upon this strengthened foundation of our Republic shall rise a united country which welcomes the people of all nationalities who stand for an independent, courageous and loyal citizenship, upon which rests the future greatness of the American nation.

Folk dances by French-Canadians, Portuguese, Irish, Italians, Scotch, Polanders. Dance, Spirit of America, by Virginia Tanner. Closing chorus, "Star Spangled Banner," by audience and actors, led by Mrs. Grace Bonner Williams.

MY DEAR MR. BAILEY:

Taunton, Massachusetts.

You have asked me to tell you something of the impression the Taunton Pageant made upon the people here. The advance impression and the impression made by the performance itself were quite different. When the plan



Plate II. Scene from the Taunton Pageant. A Jesuit priest taking Indians into the Catholic Church.

was first presented we gasped at its magnitude and did not believe it could possibly be carried through to success. Our belief grew less and less with the various hindrances we met at rehearsals and committee meetings, until we saw the dress rehearsal in the beautiful setting on the shore of Sabatia Lake. Then we saw that the faith of the author in what Taunton could do was justified. We began to realize what a pageant meant and what this pageant would be if it could be done well, and a wave of enthusiasm rolled up during

that last week of June which swept away all doubt and discouragement. If only we could have checked the ascent of the mercury there would have been left nothing to be desired in the success of the Taunton Pageant, but the average maximum temperature for the three days was above one hundred degrees, and the attendance was, therefore, far below normal, being in hundreds instead of thousands.

But although any financial profits melted in fervent heat, the pageant was a glorious success in every other way. Even those who had scoffed in advance owned that they found nothing to criticise in the performance. Few of the participants had had either training or experience in any important dramatic work, but they caught the spirit of the thing and let themselves go.

One important part of the work in the pageant was the bringing together groups of young people from different parts of our much spreadout city and showing those whose social life was limited to their own group that there were people they had never heard of who could do good work and were well worth knowing. This experience has made us all more democratic and loyal citizens, for not only is American history a more complete story to us because of the pageant, but Taunton is one community instead of a group of villages.

The rehearsals had been so confused and the work of securing actors and properties had been so harassing that we had not anticipated the serious impression which the finished production would make upon the audience. The laughter at the antics of the prehistoric amphibian that took the place of a prologue was checked by the solemn chanting of Father Time as he came down the hillside, and so perfect were the acoustics of the natural amphitheatre that every word was distinctly audible to the whole company, who realized now that this was to be no burlesque entertainment. The impression was deepened with the orderly succession of episodes, and in spite of the many flashes of fun in the lines, and the scenes of gaiety, which were fully appreciated, the general attitude of the audience was one of almost reverent attention to the story the scenes were telling there under the tall pine trees with the shining waters of the beautiful lake for background. When the strains of the Spanish boat song came over the water and the fleet of Columbus came in sight, the commander standing at the prow with the standard of Spain and the priest beside him with the cross of the Christian faith, there were many in the audience who could sympathize with the Irish girl who said afterwards, "It was all beautiful, but the landing of Columbus took me all to pieces."

We had expected more or less disturbance from the outer part of the enclosure, but even on the holiday there was nothing of the sort. A more

orderly crowd was never assembled, and the "No Smoking" signs were sufficient to keep the air clear and pure.

The impression of the historical scenes upon the children is probably a lasting one. All summer my neighborhood, which has a goodly number of boys and girls in the lower school grades, resounded with Indian war-whoops and songs from the pageant. "Playing Pageant" was a favorite amusement, and comb orchestras furnished music for miniature reproductions of the folk dances which were given between the episodes. The outline of our American history is now a familiar story even to the youngest children who saw the Indian ceremonies, the landing of Columbus, the coming of the Pilgrims, the stirring scenes of the seventeen-seventies, and the procession of Civil War veterans, and their questions have sent many of us back to our books for the required filling in of this outline.

The new Americans who are not eligible to membership in the Mayflower Descendants and the Daughters and Sons of the American Revolution, learned more of the country to which they now belong than all the reading they are likely to do could have told them, and we who have the right to join these societies have a deeper appreciation of our inheritance.

I know this is a much longer letter than you want, but I am sure that if you use only such matter as you want the letter will not be too long. I cannot speak particularly of the schools as I have no direct connection with them, but it seems impossible that the study of American history should not interest the children this year more than in any previous year.

Hoping that I have been able to give you something of what you wished for, I am

Yours very sincerely,

Flora L. Mason,
Secretary of the Pageant.



ART IN COMMON SCHOOLROOMS IX

FOR GRADUATION AND VACATION

BY FRED H. DANIELS

DIRECTOR OF DRAWING, NEWTON, MASSACHUSETTS

PSYCHOLOGISTS have an experiment in which they mention a certain word and then measure the time required for this word to call to mind another associated word. Probably they have good and sufficient reasons for doing this. If, during the year, we were to mention the word JUNE to a group of boys and girls in school, undoubtedly even a C class would respond in time with "Vacation" and "Graduation," providing graduation were to come that year. This psychological experiment, which can be performed anywhere without a laboratory equipment, suggests to us an interesting line of drawing work.

There are the graduation programs to design; the hall may be decorated with shields made from clothiers' box covers; some of the school work for the year may be bound into a booklet which ought to have a cover design; we may need a school flag for the final games; surely our canoe, automobile, or camp needs its banner showing where we hail from; perhaps the final school play or pageant would be enriched by a symbolic device. Here are problems enough to more than utilize the drawing periods for June.

Because the initial or monogram may be used as a symbol for all these things, I have chosen it for the illustrations here. If an initial only is to be used, it is necessary that it be well drawn, and that it be made to fit the space in which it appears. To draw a single letter well, requires more skill and time than would be imagined by him who has never tried it. It is very difficult to get pupils to draw one letter so well that it is worthy of a position on a printed

THE MAKING OF A MONOGRAM

SAB



AM&CO



TPCO



AAE



MAP



FCCO



Plate I. These monograms of the advertisers on the first pages of a recent number of The School Arts Book are not all equally pleasing, says Mr. Daniels, who drew them. Those in which there is a group of consistent line movements are the most satisfactory.

program, though they do their very best. Of course, the only way to get correct drawing is to copy the desired letter from a printed example, which generally may be found on the title-page of some school book. Children cannot successfully design letters. The fitting of the letter to a given space means that it must be made taller or wider until the margins all around the letter are equal.

To design a monogram, first print carefully the letters to be used. See if there is a possibility of relating the lines of the letters so that a group of lines will have the same swing or movement; or, see if it is possible to oppose the lines of one letter with those of another, thus balancing the two in a bilateral arrangement. Make sketches of an experimental nature. The teacher must show the class how to make these trials by illustrations in printed form, or better, by drawing on the board. The class is then always interested to try the problem.

The illustrations on the first plate were made from the first pages of advertisements in *The School Arts Book*. The process of designing described above is shown. There is a choice in the results on this plate; those combinations in which there is a group of consistent line movements to which the eye at once goes, are the most satisfactory. In other words, a monogram, like any other work of art, should have a chief center of interest. Look over the illustrations on all the plates and pick out the most satisfactory. This variation in result does not mean that a fine monogram cannot be achieved from any combination of two or three letters, for it can. It does mean, however, that time was not taken to work out each group of letters as well as it could be done. Where one has but one monogram to make, it is possible to play with it, ("play" is the right word),

GRAMMAR SCHOOL · HIGH SCHOOL · MONOGRAMS

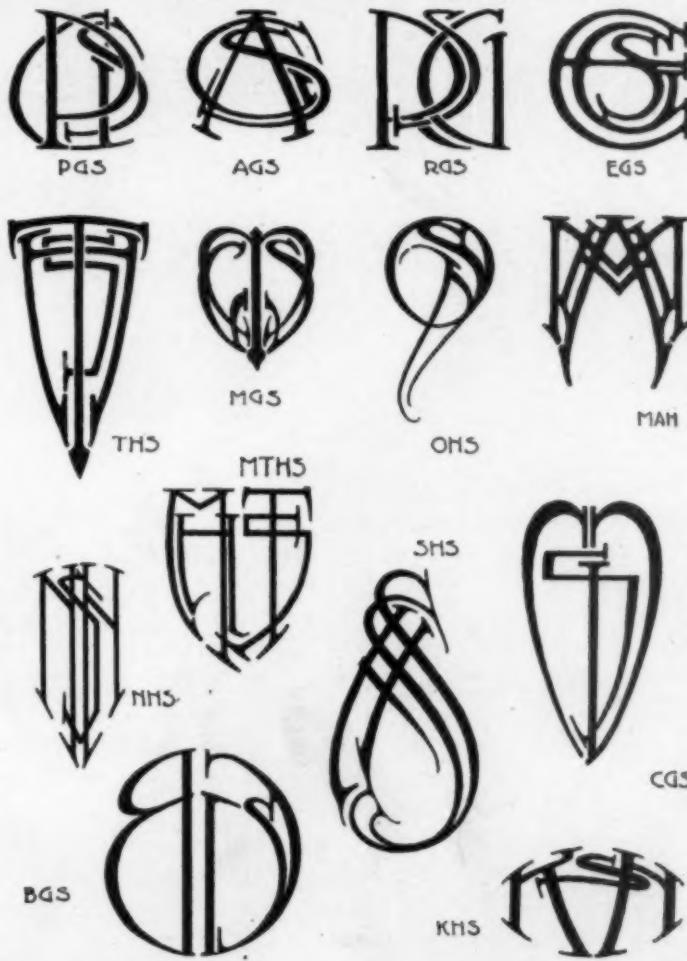


Plate II. Monograms involving the letters GS or HS, letters rather difficult to use.

until the problem is solved. It will be noticed in all the drawings that the general outline enclosing the letters of the monogram is simple and of lawful shape.

On the second plate are given illustrations of combinations involving the letters G S or H S. It is unfortunate, but true, that these letters are rather difficult to use. Perhaps the different ways here shown may be suggestive to the beginner.

The third plate presents flags or pennants which are appropriate for canoe, town, camp, automobile or pageant. These flags may be made of felt, twelve or more inches in length, at a cost per flag as low as ten cents. Two colors are suggested on each. The letters are cut from one color and sewed to the background of the other color. Therefore, in general, the letters for this purpose are of rather simple plan. Children delight to make these pennants; there is but one word of warning necessary regarding their use, "Don't hang them in the parlor!"

The shields shown on Plate IV are painted in class, school or symbolic colors,—for example, red, white and blue. The color may be pure and strong. The purpose of this decoration is to stimulate the nerves of the spectator; strong colors are right when such a stimulant is desirable. It is perhaps wise to explain to the class that this decoration is a temporary one only, that for permanent contemplation such color schemes would result in a large increase in insanity. A decorative plan which embraces these small, exhilarating spots of color on shield or flag offers the mind the same stimulus through the eye as the band or orchestra affords through the ear, both serve to put the audience in good humor. On the canoe or camp, the bright color is but a cheerful speck in the world of nature: in a parlor, it is a

THE SCHOOL, CAMP, CANOE OR TOWN FLAG



NO · SCITUATE

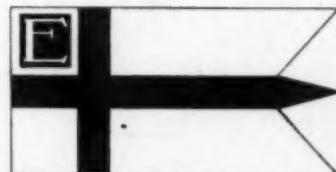
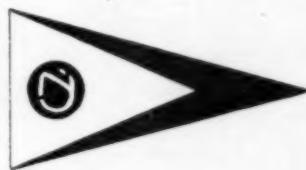


Plate III. Simple pennants for school, canoe, camp, automobile, or pageant. "Don't hang them in the parlor!"

INITIAL AND MONOGRAM SHIELDS



Plate IV. Shields for decorative uses at graduations and elsewhere.

bumptious excrescence amid,—well, that depends upon the rest of the room.

In working out the design in the schoolroom, give the pupils numerous illustrations. Show them how a letter may be curved or straightened to meet the necessary conditions. Call attention to the fact that the serifs on the letter may be made an additional decorative feature when brought into line with the other elements in the composition. It is perfectly legitimate to turn a letter backwards for decorative effect. Finally, it is well to understand that a monogram is not made primarily to be read at first glance, but as a beautiful design having a half-veiled symbolism.



CLASS PENNANTS

BY E. MAY KEINARD

SUPERVISOR OF DRAWING, AMBLER, PENNSYLVANIA

NOTE: To fasten satisfactorily cut-out letters of cloth, a monogram, or a symbol upon a pennant or flag is no easy matter. As a practical help in this task, the Editor is glad to be able to publish here a contribution which came to the office as a personal letter. If the supervisors of the country would thus share their successes, the stream of their failures would soon run dry.

WE had such successful results in making High School pennants that I am sending a description of how they were made, hoping it will be of interest to the readers of The School Arts Book.

List of supplies:

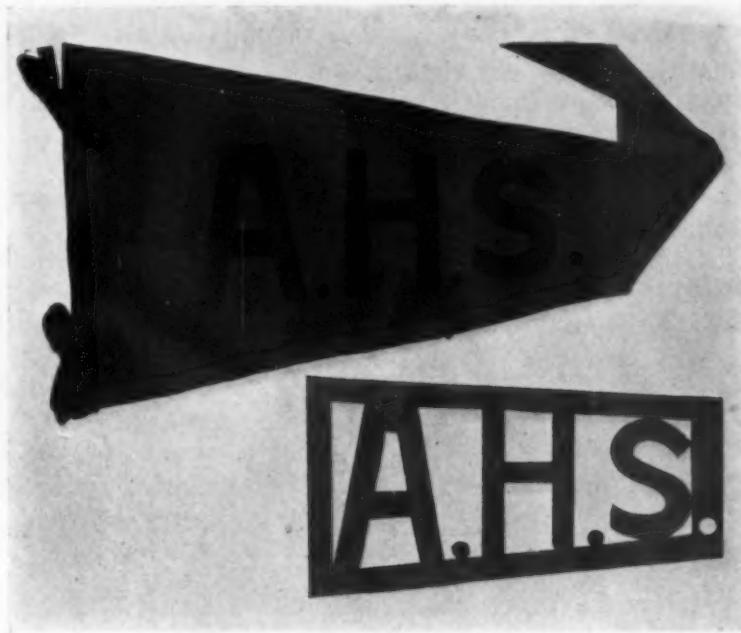
3 $\frac{3}{4}$ yds. dark blue felt, @ \$1.10,	\$4.13
2 yds. golden yellow felt, @ \$1.10,	2.20
1 pkg. pins,	.05
2 pkg. needles,	.10
12 spools silk thread,	.60
<hr/>	
Cost of 40 pennants,	\$7.08

Felt comes 72 inches wide and is best procured from makers of uniforms.

First, cut out for a pattern an isosceles triangle measuring 12 inches at the base and 30 inches in altitude. It is an advantage to make four patterns and one half pattern to pin upon the felt before cutting. Place the half pattern upon the double fold of the goods. We cut four sets of nine each in this way. The other four were cut across the goods from the remaining fifteen inches.

Each pupil was given a piece of yellow felt 9" x 14" and was told to cut off one strip 14" x $\frac{3}{4}$ " for the head edge

of the pennant, and two strips $\frac{1}{2}''$ x $14''$ for the ties. The remaining piece, $14''$ x $7\frac{1}{4}''$, was kept for the letters. Two yards exactly cut the trimmings for the 40 pennants.



To fasten satisfactorily cut-out letters of cloth on a pennant is no easy matter, but it can be done by high school pupils.

Pupils took paper and drew a quadrilateral exactly the shape of the space upon the pennant to be filled by the letters. In this the letters were spaced, and surrounded by a frame. When they were satisfactorily drawn they were cut out in the form of a stencil, as shown in the lower part

of the plate, and fastened firmly with thumb tacks upon the felt on the drawing board. The forms of the letters were then traced upon the felt by means of a soft, well-sharpened pencil.

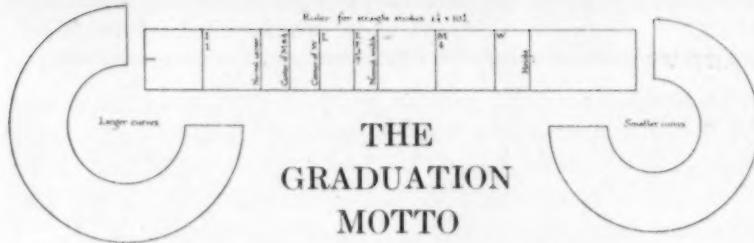
The felt was then basted upon the pennant and the letters stitched with the machine. The loose ends of the threads were tied and the felt carefully cut away from the letters, leaving them as shown in the upper part of the plate. The remaining pieces made arm bands and rosettes.



JUNE

By PROFESSOR KLEUKENS,
Darmstadt.

Courtesy of the *Inland Printer*.



THE GRADUATION MOTTO

BY LAWRENCE H. BAILEY, M. I. T., '15
BOSTON, MASSACHUSETTS

THE Class of 1911 was making plans for that day of all days, Graduation. The class motto was under discussion.

"Mr. President," said Stubby, "I move that Bailey be appointed a committee of one to arrange the motto." (It was the custom at high school to have a large sized motto placed in a conspicuous position at the graduation exercises.)

Billy seconded the motion, and I was unanimously elected.

My classmates had overestimated my artistic abilities. Anyhow, it was "up to me," and, not being an artist, I thought with dread of the crooked S's and the round O's and all the other puzzling letters.

Having more faith in my mechanical ability than in my doubtful artistic skill, I decided that I would make the letters mechanically, and I figured out a little scheme that worked so well my principal thought it might be helpful to others. So here it is.

S being the hardest letter to make, I started with that, to get it out of the way. I wanted block letters five inches wide. After a few experiments with different proportions, I made the S as follows:

I drew a five-inch circle, and inside of it a two and one-half inch circle, making the width of the "stroke" of the



Plate I. A simple, workable alphabet for the making of high school mottoes.

letter one and one quarter inches. Directly above these circles and tangent to them I drew a four and one-half inch circle and a two-inch circle, as shown about in the middle of Plate I. Two straight lines finished the S.

With the two curves of the S and a ruler one and a quarter inch wide cut out of card, I worked out all the rest of the letters I needed, without much trouble. These letters with their gold paint and blue background made a motto that my class said was the best (of course!) that ever decorated the walls of our old town hall.

After busy graduation week was over, I worked out the whole alphabet and the numbers. (Plate I.) Most of the letters are four times as wide as the ruler. There are a few exceptions. I and 1 are the same width as the ruler; E, F, J, and ? are the same width as the top of the S; L is three times as wide as the ruler; M and 4 are five times as wide; and W, six times. All these distances are laid off on the side of the ruler, and also the halves of these distances. A division line is put in the middle of the end of the ruler. (See Page 1035.) This point is useful in making A, K, R, V, W, and Y, as is shown in Plate I.

In making the letters, first, with the aid of the ruler, draw the rectangles giving the size of the letter; and then, using the curves and the ruler, the outlines of the letters are easily drawn. Plate I gives all the necessary details of construction.

In arranging the cut-out letters upon the background to form the motto, the letters must be spaced so that the areas between them appear to be equal; for example, in the word MEN the M and E should be placed farther apart than the E and N; that is, where open sides come together the letters must be placed closer together, and where closed

sides come together they must be placed farther apart. The general appearance of a line of letters depends very much on the spacing. The letters should not look huddled, nor scattered. They should group themselves into words easily read.

Shaded block letters can be made more easily by the use of these curves and ruler than by any other method I know of. To make a shaded letter, two rectangles are drawn instead of one. The second one is drawn one half the width of the ruler below the other and the same distance to the right. The letter is drawn in both rectangles, and the necessary connecting lines are drawn at the visible corners at 45° . Examples of shaded letters are found in Plate I: Z, ?, 7.

With the two curved pieces of cardboard and the straight one, any pupil with even as little artistic ability as I have can produce, if he goes at it seriously, a motto that will be at least "not too bad."



ELEMENTARY WOOD CARVING

BY FRANK M. LEAVITT

SCHOOL OF EDUCATION, UNIVERSITY OF CHICAGO

AND HELEN E. CLEAVES

ASSISTANT SUPERVISOR OF DRAWING, BOSTON

III GROUNDING OUT

NOTE: The first article in this series appeared in the September number 1911, and the second in the November number. An unfortunate blunder occurred in the second article. Figure 2 should have been the cut called "Figure 8," not Figure 1 upsidedown!

—*The Editor*

IN the kind of carving thus far described comparatively little wood is removed by the tool. As a rule most of the work suggested might have been done without fastening the pieces to the bench. The tool might have been held in one hand, as described in the first article, and the other used to hold the wood or even to help in guiding the cut by moving the wood under the tool.

We have now reached the point where we must begin a bolder use of the tools, make deeper cuts, and use both hands and, in some instances, the mallet.

To do this we must have the wood securely clamped to the bench, and must do some work that will give practice in gauging the depth of the cut, and in controlling the tool when used in this freer way.

It should be remembered that the purpose of this practice is to enable the young carver to work freely, and with reasonable skill and speed, in "grounding out" or in cutting down the background of the pattern, the figure itself being left "in relief" and perhaps modeled.

The cutting out of this background, as was shown in the last chapter, is attended with some dangers and many difficulties. One of the chief of these is that the spaces are sometimes very small. It therefore follows that practice

in deeper cutting should first be given on projects where this limitation does not exist. This will generally be where the background covers more space than the figure, and also where there are long straight stretches of background.

No better practice in deep cutting can be had than in the carving of trays. While this may not be "wood carving"



Fig. 1. The making of a pen tray. The wood clamped to the bench.

in the commonly accepted meaning of that term, it certainly illustrates most of the principles of "grounding out" and some of the principles of modeling. The teacher should bear in mind, however, that the main purpose of the project is the *practice in carving* and not the *making of a tray*, and the major emphasis should be placed on the method of holding and using the tools.

Trays may be made in any size from a small pin tray to a large table tray 24" x 15", but one that is at least 10" long and 4" wide will serve our purpose very well.

Pen or desk trays are very commonly found in manual training courses but they are usually of precise geometric shape and are intended to be made as mechanically perfect as possible. It is recommended that, for our purpose, the tray be designed with few straight lines or square corners and that it be made almost entirely with the carving tools. Let us take, for example, the tray shown in our illustrations, Figures 1, 2 and 4. First the drawing of the top should be



Figs. 2 and 3. The making of a pen tray. Method of holding and working the tools.

made on the wood and the piece clamped to the top of the bench, either by being held between two bench stops, if the bench is thus equipped, or by a clamp as illustrated in Figure 1.

We are now ready to hollow out the inside of the tray. For this we shall need at least two and preferably three additional gouges, Nos. 4, $1\frac{1}{8}$ ", 5, $3\frac{1}{8}$ ", 7, $1\frac{1}{8}$ " Buck Brothers.

We begin with the "quickest" gouge, that is, the one with the greatest curvature. Study the illustration, Fig. 1, and observe the method of holding the tool. The right hand applies the power and the left acts as a brake and together they guide and perfectly control the cutting of

the tool. It should be understood at the outset that the wood carver uses *both* hands and uses them interchangeably. That is, to cut in the opposite direction, he reverses the tool from the position shown in Figure 1 by swinging it, with the cutting edge toward him, until he grasps the *handle* with his *left* hand and the steel with the fingers of the right hand. Thus Figure 1 represents the tool held to cut from right



Fig. 4. Roughing out.

to left while in cutting from left to right the position just described is taken. See Figure 2.

This method of holding the tool is important not only for its proper control, but also for the safety of the worker. Carving tools should always be sharp and, as they are "naked" or unprotected, there is danger of receiving severe cuts unless proper precautions are taken. It is obvious that if both hands are *on the tool* they cannot be cut by it. Carefully study the method of holding and, from the beginning, practice cutting in both directions. Ambidexterity is most essential.

To carve the tray and get the best practice, begin with the quick gouge, cutting from A to B, Fig. 1, with as deep a cut as can easily be made with a single sweep of the gouge, being careful to keep both corners out of the wood. The cut may then be widened, but not at first deepened, by cutting from either edge of this first cut, keeping both corners out of the wood as before but keeping the inner corner nearly on a level with the bottom of the first cut, and the outer corner, consequently, well up in the air. Then cut from C to B in a similar manner. The depth of the cut may then be tested as follows: Place a thin strip of wood across the tray, resting on both sides, drive a brad through the strip until the point touches the bottom of the cut and then measure the length of the brad below the strip. If the cut is not deep enough, (in this case from $\frac{1}{2}$ " to $\frac{3}{8}"), repeat the process beginning always at A, cutting first in the middle toward B and then widening the cut on both sides. In this way the line from A to C is made of the required depth and curvature.$

The hollowed portion may then be made wider and wider by a series of cuts always beginning at A or C and widening out gradually until the line of the side is reached. The pupil should not attempt to make the bottom of the tray smooth and flat with this gouge but he should exercise great care to *cut no deeper* than the bottom of the central cut. When the work has been completed, so far as this tool is concerned, a flat gouge should be used to carefully remove the sharp ridges left by the first gouge. Care should be taken to select wood with as straight a grain as possible so that the tool will work well in either direction. The bottom should be entirely finished with the carving gouges and not with a cabinet scraper since this is done to give

practice in carving and not to produce a mechanically perfect tray. While wood carving should never be sandpapered, the finishing of the tray in this manner may be permitted as a concession to the desire of the worker to have a "good" tray. This should be allowed only when the carving has been as accurately done as possible for most of our backgrounds must be left without sandpapering.

If the sides of the tray are to be straight, these may have been made with a plane, but it is suggested that the ends be cut out entirely with the carving tools. It may be observed that a jig saw, turning saw or band saw might be used for this purpose if the *tray* were the main object of our work but, to gain practice in carving, we may employ the following methods.

With the V tool outline the ends, holding the tool as described above, and as illustrated in Figure 2, cutting very accurately to the line. Next take the quick gouge and remove the outer edge of this cut, working from A and C toward B. The process may be repeated once or twice each time lowering the waste portion which, by the way, corresponds to the "background" while the tray corresponds to the "figure." This process is called "setting in" the figure and it must be repeated as often as necessary to reach the required depth of the background. If a considerable depth were desired, for example more than $\frac{1}{4}$ ", the "setting in" would be continued by the following method, which may now be used in this case.

With the gouges which most nearly fit the curve, outline the figure by cutting vertically into the wood, using the mallet to do so. After making a vertical cut, meet this with an oblique cut (see Fig. 3) removing a chip and clearing the way for a still deeper cut, and proceed in this way until

the end is entirely cut off, being careful, however, to place a waste piece of wood under the tray to protect the bench.

It is probable that the lower edge of this cut will not be smooth and accurate, but the modeling of the under side of the tray will remove this rough portion. Here, too, is opportunity for practice in carving. The lines marking out the bevel or groove on the under side of the tray should



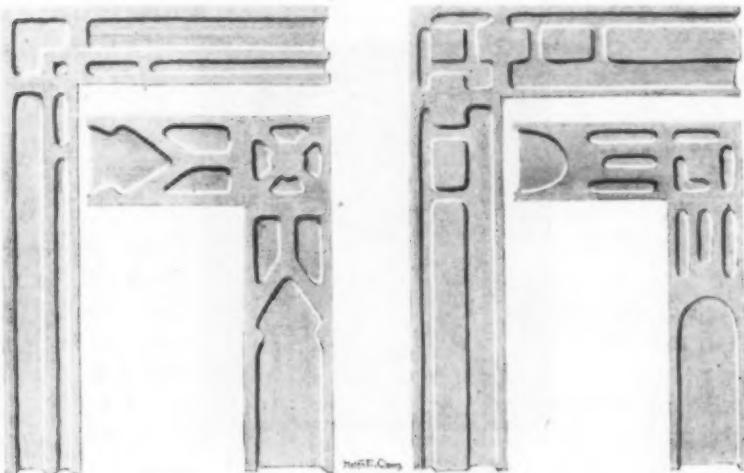
Fig. 5. A problem in which the pupils are required to plan the contour and a simple decorative pattern to be left in relief.

not be drawn with mechanical precision, but should be gauged carefully with pencil and finger. This having been done, the tray is clamped to the bench in a reverse position and carefully roughed out with quick gouge and mallet, as shown in Figure 4, and finished with a gouge which nearly fits the curve.

It may as well be pointed out here that there is a vast difference between "inaccuracy" and "slovenly work."

The former is permissible in wood carving to the extent indicated here and elsewhere in these articles, but the latter, never.

The above directions have been given at length because they are illustrative of further work and because the processes are fundamental in carving.



Figs. 6 and 7. A few suggestions for patterns suitable for carved picture frames.

Modifications of this work may well be given as, for example, the making of a larger tray where it is even more difficult to keep the correct level of the background.

The above has merely illustrated the processes and provided some practice in handling the tools. It remains to suggest some application of these principles.

It is advised that such a problem as that shown in Figure 5 be given to the pupils, and that they be required

to plan the contour and a simple decorative pattern to be left "in relief" by cutting away the background. It is desirable that the design be so planned as to provide for long cuts rather than to have the surface broken up into small spaces.

Book rack ends, which have been so generally used as a problem in "applied design," lend themselves to a simple

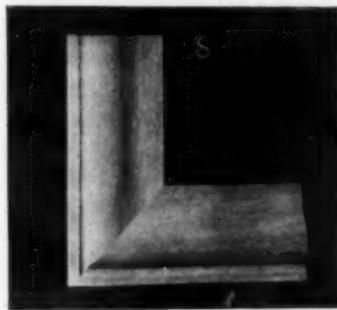


Fig. 8. A modeled picture frame, left
with the tool marks upon it.

decoration in low relief employing straight or slightly curved lines.

Picture frames made with a half lap or halved together joint also lend themselves to this simple treatment. Instead of furnishing patterns, it is suggested that a problem in design be given as follows: Plan a picture frame for a given picture, dimensions to be stated, the strips to be $\frac{5}{8}$ " thick and from $1\frac{1}{8}$ " to $1\frac{3}{4}$ " wide, the corners which outline the joint to be treated as one unit, the spaces between to be carved in relief with simple patterns of slightly modified straps. Distinguish between this treatment and that of the first lessons where the *cuts themselves* formed the pattern.

A few suggestions for patterns suitable for this type of work are given in Figures 6 and 7. The figure or pattern should be "set in" with the V tool and gouge, and the background removed with one or more gouges, beginning with one which is comparatively "quick" and finishing with one which is nearly flat.

Figure 8 illustrates another exercise in using carving tools, which, while somewhat difficult, will be found extremely helpful for the more advanced students. It gives practice in the long cut and in modeling, and furnishes a definite and somewhat measurable problem. A picture frame made in this way will prove to be highly artistic if the work is not sandpapered but is left with the tool marks, as shown in the illustration, and the wood finished only with oil or wax.



THE TRADE SCHOOL FOR GIRLS OF BOSTON

BY GRACE W. RIPLEY

ONE OF THE INSTRUCTORS

THE Trade School is a revival of an old idea. It is but the gathering together of young people who desire to support themselves, under the guidance of people who have already been successful in earning a living. The pupil of a Trade School learns by doing, and by watching others more skilful than himself. The success of a Trade School depends on the skill of its teachers in trade work and in teaching ability. A successful Trade School must do a good business so that the pupils' experience shall be practical and not theoretical.

The Trade School for Girls of Boston trains girls who are between the ages of fourteen and eighteen to take positions in Dressmaking, Millinery, Machine Garment and Machine Hat Making Shops. About one year is required for the learning of each trade. The school is in session from eight-thirty to four forty-five, daily except Saturday. Some pupils who are under a pressing necessity to go to work are placed before their year is up, while others who are in more fortunate circumstances stay and do advanced work.

The work in the Trade School for Girls is very natural, vital, and fascinating, both to pupil and teacher. The necessity for doing things well and quickly is so perfectly obvious, that comparatively little urging of the pupils is required. Each class is a shop, where order work is done. The pupils do sample work only long enough to learn right principles, and then begin at once to work on something which is to be sold. A great variety of materials are furnished by customers, and this gives just the experience most valuable in business. While each girl's experience in a Trade

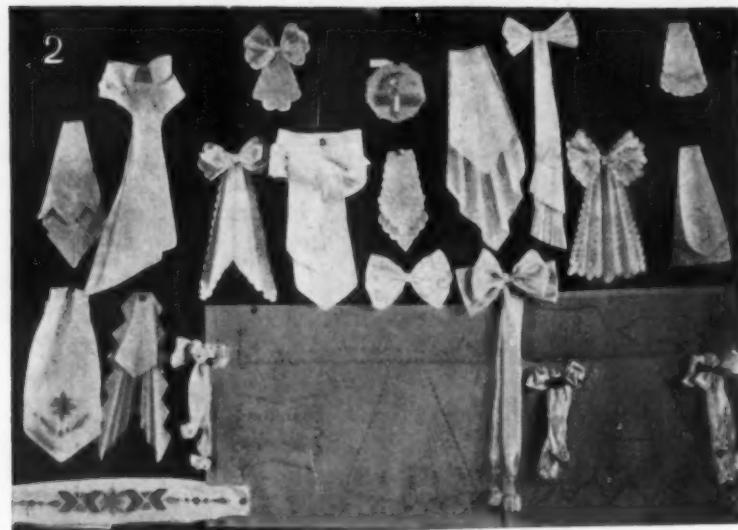


Plate I. Work of the preparatory department of a trade school. Plate II. Designs made by trade school girls.

School varies somewhat, owing to the variety in the work done, care is taken that each one receives instruction on the vital principles essential to her future success in her trade.

Great pride in her work is shown by the Trade School girl, and the fact that she may progress as rapidly as her



Plate III. Product of the millinery class at the trade school.

ability will allow, insures her constant application to her work.

Besides her trade, each pupil studies hygiene and has daily gymnastics. Great care is also taken to help pupils to improve their physical condition and learn to keep well.

Cooking and food values are taught by having the pupils cook simple and nutritious luncheons for their

teachers and themselves. There is also a splendid course in business English, arithmetic and simple business law.

Design which deals with the creative side of each trade is an important feature of the Trade School course. The girls learn costume sketching, the making of simple trade models and designs for trimmings, etc. As far as possible the pupils do the designing on the articles made in the Trade School.

It is a very fine and honorable thing to be able to make something which is so useful and beautiful that people buy it eagerly. A satisfied customer who returns again and again is the best proof of good work, and there is no service which can be done for young Americans comparable with helping them to develop ability which will make them independent. The demand for Trade School girls is far greater than the supply. On the completion of her course the Trade School girl is placed in a carefully chosen position, and her progress is watched with care. The business men and women of the community co-operate in every way to make the Trade School a success, and their criticisms and suggestions are of great value.

There is nothing more delightful to behold than the pride of a girl when she first becomes a wage earner. Often a girl who has never been a success is able to learn a trade and alter her status in the family by becoming its partial support. Such a triumph as this repays the hard working trade teacher for all her struggles and patient effort with her inexperienced charges. Recognition is given the fact that many of the Trade School girls will marry after being in trade work but a short time, but it is very certain that ability to produce something of a high quality, and by so doing to earn her own living, will give a girl a sense of her



Plate IV. A student designing trimming. A real problem in three dimensions.

own value, and ought to make her more careful in her selection of a husband. It is a satisfaction, too, to think that if trouble does come to her later she will not be helpless, but well able to earn a living again.

NOTE: Here follows an illustrated paper by one of Miss Ripley's pupils.
Editor.

COSTUME SKETCHES

Before I begin my description of the series of costume sketches for a young girl, I must first tell you that I took myself as the subject. This seemed to me a very interesting thing to do, because whenever I was puzzled over anything, I simply asked myself what I would like to wear myself and this usually answered my question. I enjoyed my task very much.

Now, as I am only a school-girl, my first thought would naturally be a school dress: a white linen tailored waist, turn-down collar, black velvet bow and a plaited serge skirt, shown in Plate V, Figure 1. My next, (Fig. 2), is an afternoon dress. It was a one-piece dress, with a panel front and a small tucked yoke and the rest perfectly plain.

The hat to go with it was a large felt hat, same shade as dress, a scarf folded around the crown with a loose knot at the left side from which three quills issue. This costume would be suitable for a fall walking costume.

The next, (Fig. 3), is a long winter coat of chestnut brown broadcloth, trimmed with black braid; fastened close to the neck, double breasted, and a military collar; then using brass buttons to brighten it up.

The white fox turban, which will add much to a winter garment, is trimmed with a bow of brown velvet at left side. A muff to match will add much to this costume.

Figure 4 is a party dress of a corn-colored messaline, with low neck and short sleeves just above the elbow, made in the empire effect, with a girdle of same color as dress. The bottom of skirt has small garlands of silk roses and yellow-green leaves.

The wrap is of an Alice blue broadcloth, lined with a darker shade of blue satin.

Figure 5 shows a summer party frock; I chose a pale pink batiste. The waist has a little hand-embroidered yoke with a V-neck. Below the yoke, the waist is tucked in groups. The sleeves are elbow length, while the skirt is tucked and a row of insertion at the bottom.



Plate V. Jennie Carlson's proposed wardrobe. 1. A school dress. 2. An afternoon dress. 3. A winter coat. 4. A winter party dress. 5. A summer party dress. 6. A lawn dress.

Figure 6 shows a white linen lawn embroidered dress, made in semi-princess effect, with panel front, embroidered in an eyelet, solid and button-hole stitch. It has a square neck, the sleeves tucked to the elbow. The skirt has a tucked flounce. A white hat embroidered in same style and design is trimmed with a white satin bow. This outfit I thought would be appropriate for a summer afternoon dress.

My last thought of costumes was a simple night gown, made to slip over the head with a simple little wreath design for the front of the yoke to enclose my monogram. The neck and sleeves are trimmed with lace and blue ribbon beading.

JENNIE CARLSON
TRADE SCHOOL FOR GIRLS
BOSTON



JULY.
By PROFESSOR KLEUKENS,
Darmstadt.
Courtesy of the *Inland Printer*.

GOOD IDEAS

SUGGESTED BY THE EXPERIENCE AND AFTERTHOUGHT
OF SUCCESSFUL TEACHERS, AND DERIVED FROM THE
WORK OF PUBLIC AND PRIVATE SCHOOL CHILDREN

JUNE is the month of endings. With examinations and rehearsals and graduations eating up the days, if the "regular studies" scarcely be saved, where shall drawing and handicraft appear? Ah, they cannot be suppressed! Decorations in the class colors, stage settings, costumes, class mottoes, banners, invitations, menus, and the like, just *have* to be made somehow, and they constitute the best possible problems in art and craft.

The articles by Mr. Daniels, Miss Keinard, and Mr. Bailey will be of direct help in all such projects. One of these days the girls in all graduating classes will design and make their own graduation dresses, as some do now. The article by Miss Ripley and her pupil may help to stimulate thought in that direction. All these articles, and the first two besides, on Pageantry, deserve to be included under the heading, "Good Ideas." They are so included, in the thought of the Editor. Therefore the matter actually included under this heading this month is less than usual. The sub-headings indicating grades of schools are omitted for obvious reasons.

GRADUATION

HAND-MADE INVITATIONS. Do not have them made by a printer, unless the printer be some school boy using the school press. A class in a high school without a printing equipment may have recourse to the professional printer, but in all grades below the high school, the children themselves should have the fun (and the educational advantage) of making their own invitations.

1. Design the invitation. This means, decide what you can do well under your own particular circumstances; select paper or card of the right size and shape for the envelopes you will use. Shall the paper be a simple slip? (No, that would look stingy; a card would be better if it must be a single thickness.) Shall it be a folder of two leaves? of three? of four? Can we letter the invitation, or must it be merely written? Can we manage it in but one color, or can we risk two? Shall it be plain, or ornamented? Decide on something a little easier than the children ought to be able to do, and then insist that it be excellently well done.



Plate I. Four typical invitations such as children can be taught to make.

2. Get out the stock. This may mean, order it at headquarters; but it should mean, lead the children to measure and cut the number of pieces required from the "original package" in the stock room. Make it co-operative. Let some measure, some rule, and some cut. Then change work all around and go on.

3. Lay out the delicate lines to serve as guides in writing or lettering.
Make the cards exactly alike.
4. Complete the invitations.
5. Address the envelopes.
6. Put the cards in the envelopes.
7. Distribute them by mail or otherwise.



Plate II. A card lettered in hard lead pencil, such as grammar children can be taught to produce.

Plate I gives four typical invitations. The first is a card made by a primary school, a little flower in color and very simple written text. In this case each child invited three friends. The illustration at the right of this is such as grammar school children might make. The lines are ruled in color and left as ornament. Of course these are very thoughtfully placed to give good margins. The text is written, each pupil writing his share, and sent out in the name of the class. The third invitation is one page of a folder. It is intended to be folded once more to fit the envelope. This particular invitation was lettered by means of a hard pencil sharpened to a chisel point and used

as one would use a pen or quill. The fourth illustration is from a four-page folder (in one piece). This page formed the outside cover, and was ornamented with a tint of color in the corners (rose color). The leaves and connecting lines were in green. In this case the invitation appeared on the fifth page, all the others being blank.

Plate II shows a lettered card, done in hard pencil. It would have been better in india-ink; but not many grammar school children can manage that at present. This was on a tinted card. It might have been done in the class colors, the less obtrusive one used as the ground.

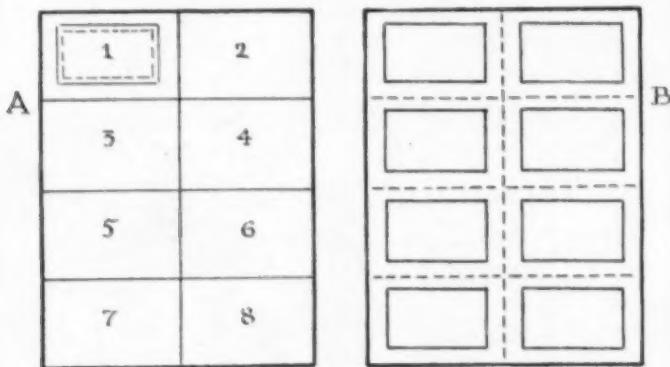


Plate III. The layout for Mr. Seaton's blueprint invitations.

BLUEPRINT INVITATIONS. The blueprint invitation to our Manual Training Exhibition was designed and drawn by one of the second year high school boys. The shape of the invitation was determined by the envelope furnished by the Board of Education, and the number we could print at once was determined by the size of our blueprint frame. We could print eight, as shown at A, Plate III. The width of the margins indicated by the full lines at 1, and the exact size of the space to be occupied by the lettering indicated by the dotted lines at 1, were, of course, carefully planned. The original was then lettered on ordinary drawing paper, and from this eight tracings were made upon a sheet of tracing cloth arranged as indicated by the numerals in the plate.

To produce the light colored border a screen of cardboard, with eight cut-outs, as shown at B in the plate, was glued on top of the tracing cloth.

One exposure to the sun gave us eight invitations. Hence, it did not take long to get out a hundred. The dotted lines at B indicate the cutting of the printed sheet. The completed illustration is reproduced in Plate IV.

GEORGE A. SEATON
CLEVELAND, OHIO

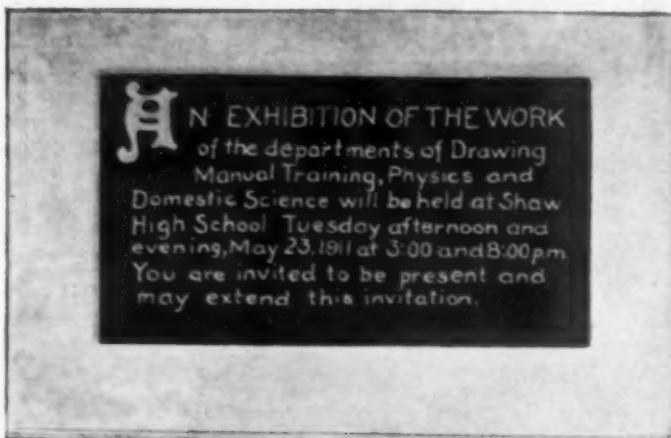


Plate IV. A blueprint invitation by high school pupils under the direction of Mr. Seaton.

PRINTED INVITATIONS. Plate V shows two of a set of competitive designs by grammar school children in New Britain, Conn. That at the left received honorable mention at home and a prize in one of The School Arts Book Contests. It was drawn by Margaret Ramm, fourteen years old. This design would have been better without the unenclosed ornament, and with the date moved up in its place. The other, by Cromwell H. Case, a member of the graduating class, was the prize-winning design. It was reproduced by line plate and used for the cover of the graduation program.

INVITATION ENVELOPES. The envelope containing the invitation or announcement may well be the subject of design. It is a sort of advertisement. Plate VI shows one along the right line, but not ideal. The spacing of the envelope is fine—a place for the stamp, a place for the postmark, and for the address, as well as a place for the "bouquet," which means, "Please

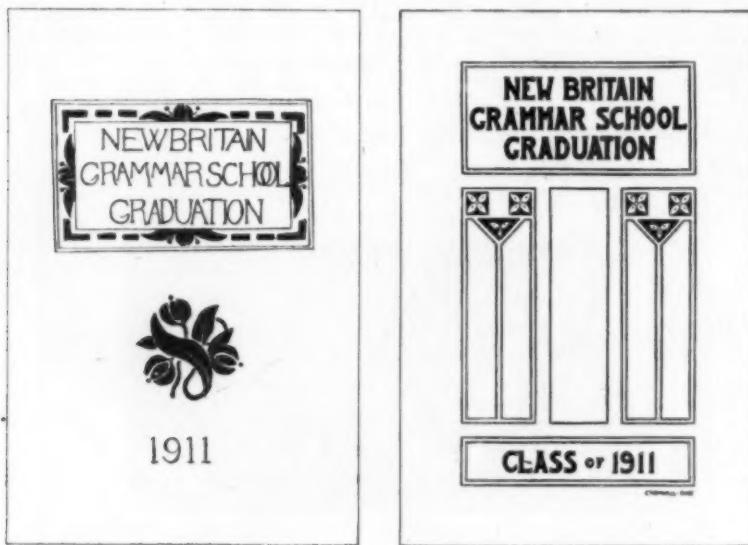


Plate V. Designs for graduation covers, by grammar school pupils.

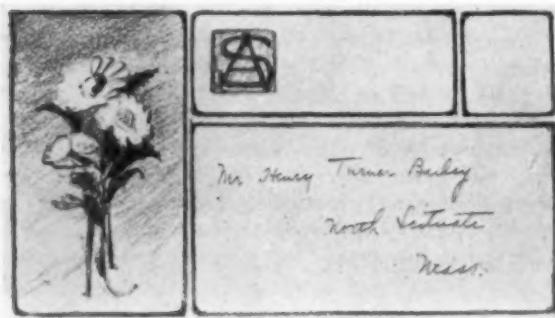


Plate VI. An invitation envelope made attractive with color.

accept with my compliments." The monogram, AS, is that of the school (whatever it was—the work was unfortunately anonymous). The naturalistic bouquet in colored crayon was catchy enough! Perhaps it ought to have been rendered more decoratively. Such an envelope is sure to be kept by whoever receives it.

BOUQUETS FOR GRADUATION. Two sorts are effective: Those which display the forms of plants, and those which display color. Plate VII



Plate VII. A live bouquet showing natural composition of line. Arranged and photographed by Mr. Bailey.

illustrates the first kind, a clump of daisy growing in a bowl. Of course this is too small a plant to be used in decorating a large hall. But almost any big flowering plant taken up whole, without disturbing the roots, in a large clod of earth, and placed in a proper receptacle with plenty of water, a day or two before graduation, will adjust itself to the new conditions and appear fresh at graduation time. Plate VIII shows daisies massed for color effect. Flowers should always be used so far as possible in the position in which they grew.

Daisies are essentially upright flowers. By cutting some stems shorter than the others, the flowers may be massed as shown in the plate, to give the eye a chance for movement, and thus a pleasing variety. As a rule only one kind of flower should be used in the bouquet. Occasionally two may be used, but

only when the beauty of one enhances the beauty of the other. A big bouquet of wild roses and tall meadow-rue is as lovely as a June bride blushing beneath her veil of lace.



Plate VIII. A graduation bouquet offering movement for the eye within a mass of color. Arranged and photographed by Mr. Bailey.

tail of the kite and holds the craft to an even keel.

It seems best not to hold the young inventor to any specific model but rather to use only the main principles in constructing such a craft. The

VACATION

But during even so broken a school program as June is likely to present, a certain amount of "regular work" gets done. The work in drawing and handicraft may well be influenced by the coming of the long vacation. The children will be sure to enjoy the making of things to use during the summer. Here are some projects contributed by Mr. White of Iowa.

LET'S FLY. Where is the boy who does not like a kite? Where is the boy who does not like wheels, wheels that go 'round? Put them both in one model and your boy has "*audiblex-taticitus*."

A kite built somewhat upon the plan of an aeroplane, with the windmill propeller driven by the passing air, furnishes problems enough for any boy, yet may be made very simply. While the propeller may appear to be an aesthetic appendage it really serves as the

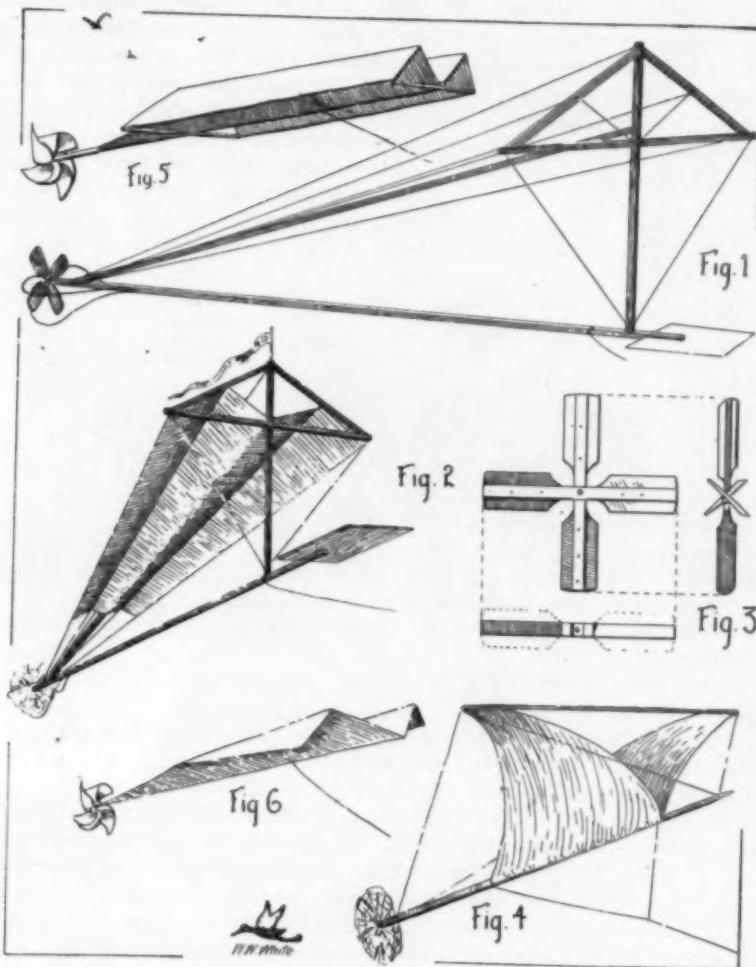


Plate IX. Models of kites that boys delight to make.



following models are given only to show the possible scope of similar construction. Figure 1 shows the construction of one of our most successful models and has the look of a real flyer. Figure 2 shows this craft under full sail. The frame is made of $\frac{1}{4}$ inch basswood, the joints are glued and bradded, also each joint is pierced with a very small brad awl and the parts tied with a string, small but strong; all knots are then given a daub of glue, which doubly secures all joints, and with the guy cords, the frame, though light, is made quite rigid.

The propeller, Fig. 3, may be made of basswood or Spanish cedar, to insure lightness, the paddles are separate from the hub part which has a half lap joint and the ends beveled to receive the paddles, the paddles are beveled to give additional slant, these are secured with brads and glue, a round head screw and washer is used to attach the propeller to the keel and wire guards are placed so as to protect it.

The forward horizontal rudder is some light, strong card slipped in the slot sawed in the forward keel.

A light, strong paper is threaded between the cords as shown in Figure 2, being pasted only at the outer lines and at the front.

Ready, let'er sail.

Figures 4 and 5 show other models. In 4 the sails must be made of some light cloth. This is a very steady flyer. No. 5 is apt to dart if the adjustment is not perfect. Figure 6 can be made by any primary pupil. Crease some strong paper as shown and attach a paper whirligig with a bent pin; the thread had best pass through the paper and back to this pin to prevent pulling out.

The principle involved in all these models was suggested by old Mr. Spider with his linden seed kite.

W. W. WHITE

SUPERVISOR MUSIC, DRAWING, MANUAL TRAINING, MANCHESTER, IOWA



BOOKS OF IMAGINARY TRAVEL. The real teacher has the power, which the text book rarely has, of liberating the imagination and making an original investigator of every pupil. It is astonishing how readily children learn through their five senses, and how slowly they acquire information through the abstract facts of the text book.

Whenever a teacher so interests her class in a subject that each pupil goes on a "still hunt" for further knowledge she is conscious of the keenest



Plate X. Two illustrations in water color from "The Book of Imaginary Travel in Ireland," by Miss Ethel M. Wass, a grammar school pupil, under the direction of Mr. Edmund Ketchum.

pleasure that may be hers as an instructor. At such a time the text book becomes an aid and not the master. It helps to verify what we discover with our eyes, fingers or ears.

Do you stop to consider what a treasure house we live in, that if we love children, all we need do is to open wide the door and let them troop in? How interested each becomes, some in one thing, others in another. We do not have to direct or question, we cannot answer their queries fast enough. Everything must be handled and closely scrutinized. "Where did you get this, and how did you get that?" "This silk in my dress was really woven with threads spun from these cocoons?" "Do I understand that the coal we burn is truly petrified vegetable matter, and I can see the grain of the wood of some tree, and the imprint of a fern, on this piece I am holding?" "Some day I am



III

THE people who inhabit
this delightful Island are
just as delightful as the
country they occupy.

No matter who goes to
Ireland, he is sure of a
welcome. It is said that
the Irish are the most
hospitable people in the
world. There is a saying

Plate XI. A full page from The Book of Imaginary Travel in Ireland, by Miss Wass.

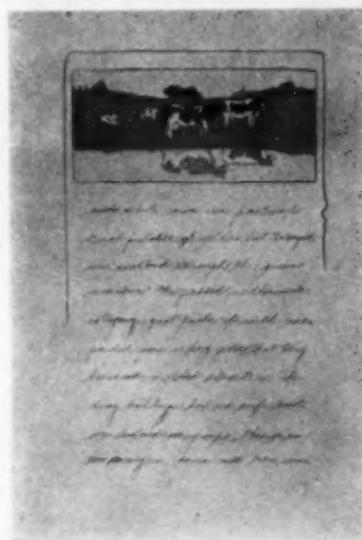
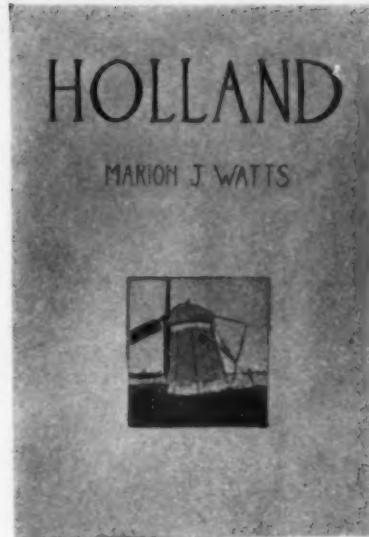


Plate XII. The cover and three pages illustrated in color from a Book of Imaginary Travel in Holland, by Marion J. Watts.
1069

going to Abbotsford so I may walk through his grounds, and visit the house where he lived, and sit in the study where he wrote."

In one of our schools is a real teacher who sends her girls on just the finest kind of imaginary journeys. Their departure is usually from some comfortable chair in the library, as in a Pullman they speed over prairie and through mountain pass, they tarry in the land of the Zuni, they camp among the Sequoias and Sierras. They leave the land and launch their barks on a thousand seas. Every land bids them welcome, their guides are the best writers the world has known. The savage stretches high his hand as a sign of friendship, the cottager leaves the latchs tring out, the king orders the portcullis raised, while the queen has more covers laid for the guests.

They motor through England and France, they tramp through the Forest of Arden, and over the hills purple with heather. Their paddles dip in the smooth water of the Holland or Venetian canals. The Occident whispers its secret to the East. The caravan winds its long line across the sands. In the North shaggy dogs yelp and scratch through the ice floe carrying a fair passenger to a Labrador mission. There are promenades in the bracing air on the deck of the steamer, and then comes the day when the big liner slowly pokes her nose along the channel of the harbor. Handkerchiefs flutter from friends on the pier. Our travelers have returned and merry are the tales of their adventures.

"How jolly 'twould be if each of you wrote a book of your travels," suggests the teacher,—"Oh! What a lovely idea," is the chorus, and at once the all-absorbing problem is the making of books. There are so many things in a book we had never thought about before, the cover, title-page, dedication, the contents, heading of chapters, initial letters, good spacing, wide margins, the illustrations and the binidng. We discover that certain countries suggest helpful ideas for color and decoration. Holland, China and Japan offer many color schemes for cover and decorations. Switzerland says, "Blue is the sky above me, white are the tops of my peaks and green are the valleys beneath them." Greece and Egypt give of their temples and ruins, Germany has beautiful Gothic design and printing. England, France and Spain are rich in material for books. The flora and fauna of every clime are a treasury of beautiful design.

Each girl must plan these things for herself; it is to be her book and show the joy and pride of her own creative work. The limitations set by the teacher should be few, only those consistent with good book making. Let the work



Plate XIII. Three of the Books of Imaginary Travel, made under the direction of Mr. Ketchum.

be free as the journey; open to impressions of sky and land; like a stringed instrument for every wind to play upon.

EDMUND KETCHUM

DIRECTOR OF MANUAL ARTS, BELMONT AND LEXINGTON, MASSACHUSETTS

For advanced pupils, pupils of high school age, here is a project worth starting during the month of June and finishing during the summer. It is contributed by one of the best mechanics in the teaching profession and one

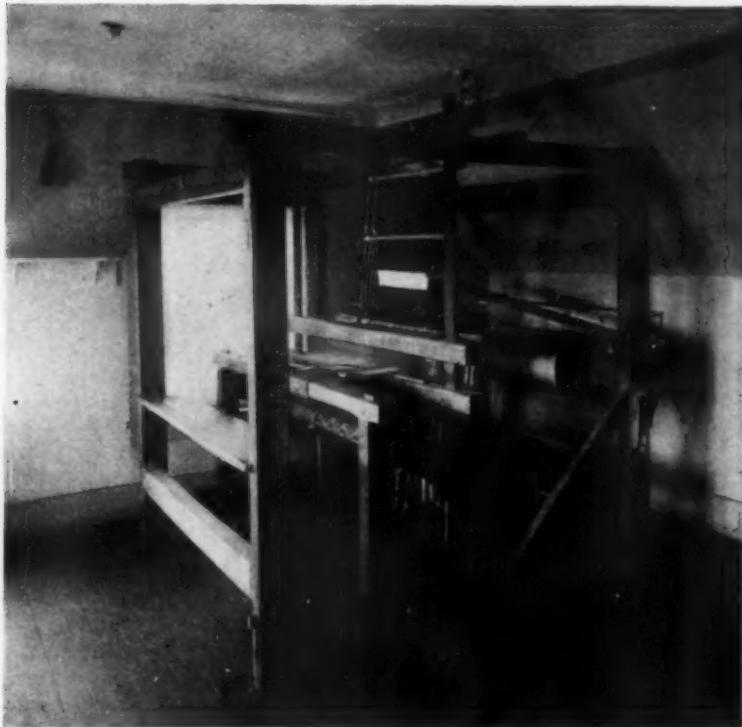


Plate XIV. An old Colonial loom still in use.

of the best teachers of hand-loom weaving in the United States, Mr. Frank P. Lane, Director of the Hill Institute, Northampton, Mass.

THE HAND LOOM. Weaving is one of the basic crafts and one which has undoubtedly played a very important part, as a home industry, in training

the race in skill of hand, patience and invention. The necessity for weaving in the home has gone; but, as Mr. Bailey makes clear in "The Arts and Crafts

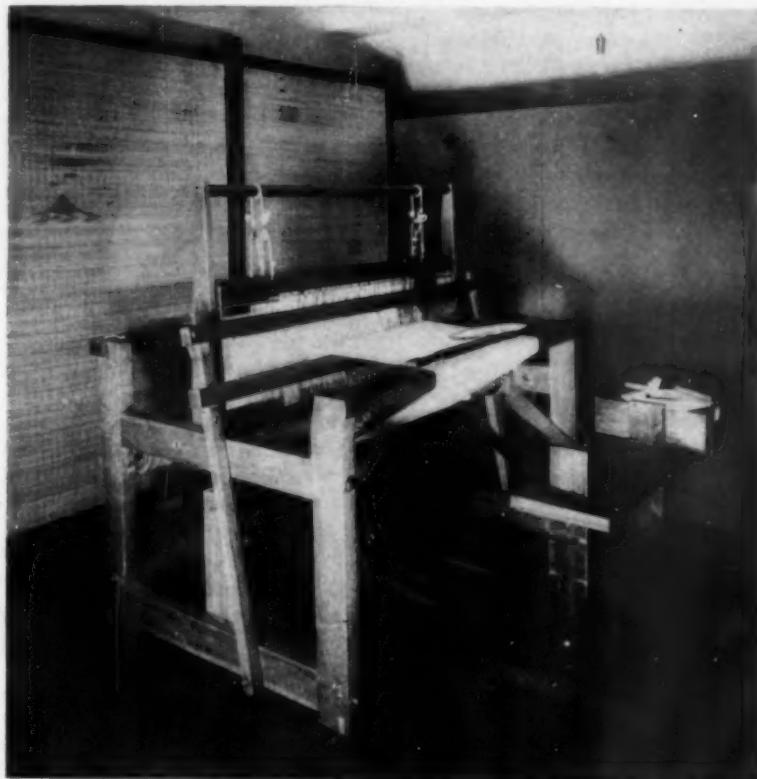


Plate XV. A modern hand loom and bench, for which the working drawings are given.

in the Public Schools," handicraft is a necessary part of modern education. Looms will probably never be as common as benches in our schools; but one loom in a Manual Training room, used ostensibly to weave cloth for covering foot stools and camp stools, proved of interest to the whole school. One or

two might be used in the Domestic Art Department to teach cloth construction while making rugs, bags, table scarfs and dress trimming. In the drawing class, a design becomes very real when it has to be made to fit the requirements of a certain weave construction. The combined uses of head, feet and hands required in weaving is exceptionally good training in co-ordination and has been found especially helpful in the case of backward and deficient children and neurotic adults.

We will consider first the construction of a practical four harness loom and subsequent articles will give simple directions for warping the loom and weaving rugs, blue and white coverlets and linens as they were woven in their homes by our grandmothers before the advent of the power loom.

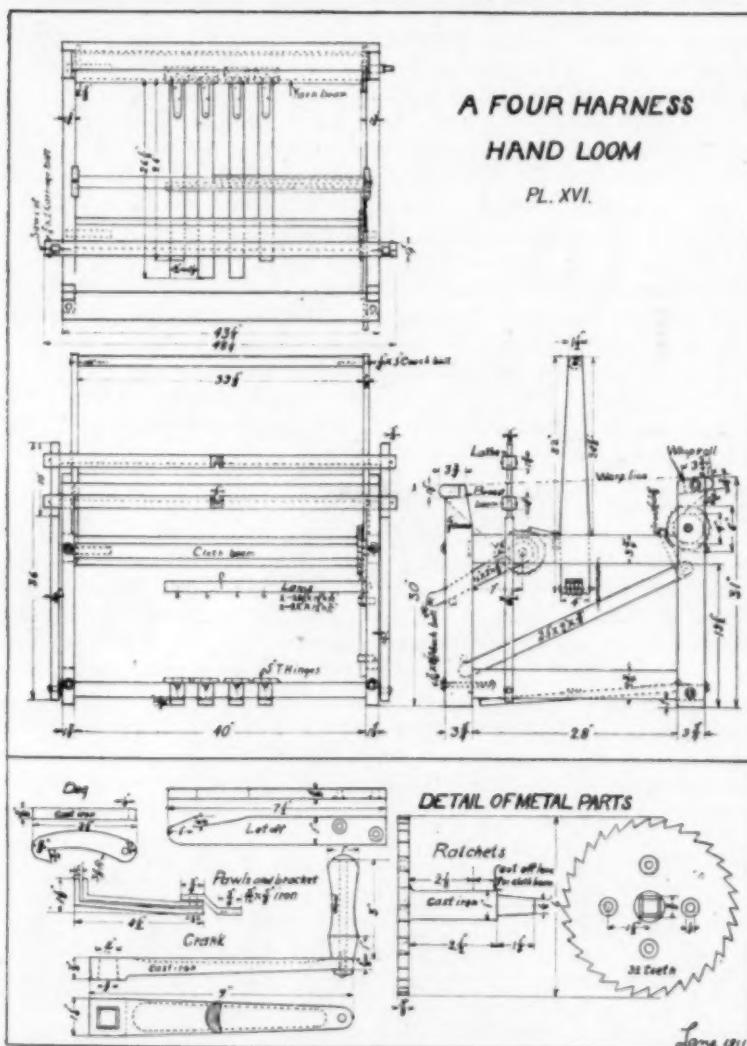
Plate XIV shows one form of the old Colonial loom, Plate XV a modern hand loom and bench, and Plates XVI and XVII give the working drawings of a similar loom which, while it is planned to weave cloth or rugs one yard wide, may be built wider or narrower as desired.

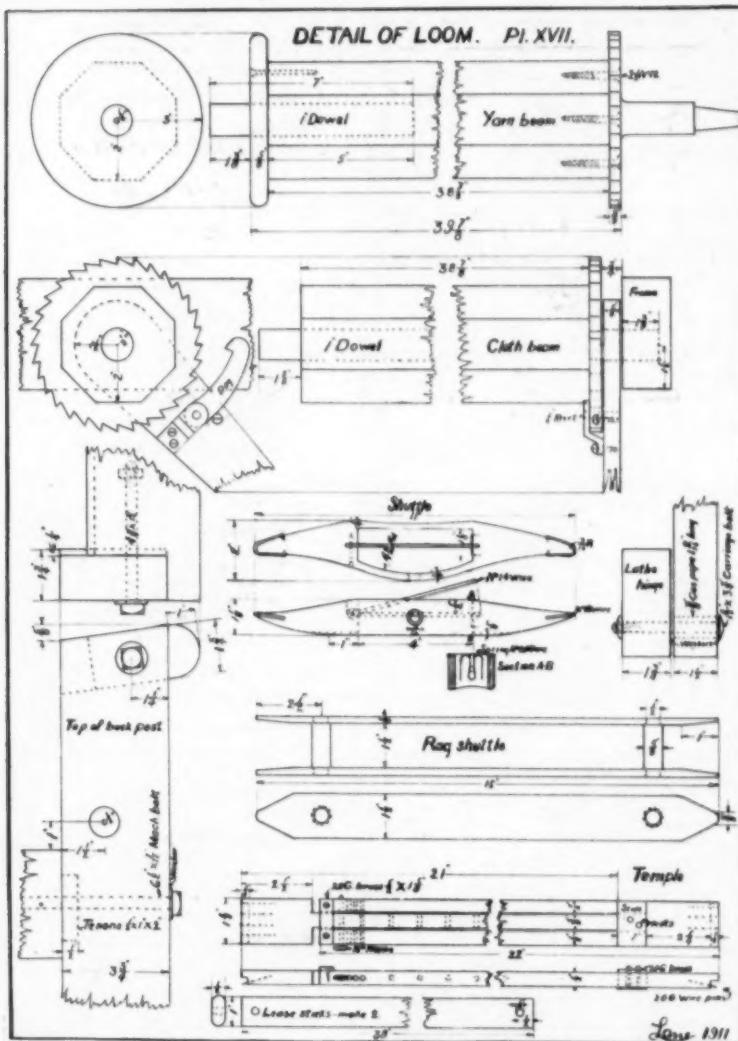
Hard wood is preferable for the construction of a loom and the following pieces should always be of hard wood,—the four pieces forming the "lathe" or swinging frame, in which the reed is placed, the lever for tightening the cloth beam, the shuttles and the temple. The shuttles and temple should be made of a close-grained wood like maple or cherry. The two pieces forming the temple may be cut from one piece of wood with a jig-saw. The jig-saw will also be found convenient in cutting out the center of the shuttles and in making the patterns for the cast iron parts. The patterns should be of pine. There should be two thread shuttles and at least two rag shuttles. The roll at the top from which the harness frames are hung must turn freely but may be eight sided or a curtain pole may be used, if a turning lathe is not accessible.

The frame of the loom is of draw bolt construction with short tenons except the "whip roll" or beam which is joined and bolted, as shown at the lower left side of Plate XVII, and the breast beam is notched and doweled, as shown in the plan and elevation. The uprights which support the harness roll are lapped on the side rails and screwed to them. The nuts for the draw-bolts should be sunk from the inside.

The pawls, and the brackets which support them and the dog, may be bent cold, from $\frac{3}{8}$ " x $\frac{5}{8}$ " iron and the let-off filed from a piece of iron $\frac{3}{8}$ " or $\frac{5}{8}$ " x 1" x 7" or these pieces and the dog may be forged. The cast parts are not necessarily machined.

The harness frames and the heddles—the small wires which go in the frames and in turn carry the warp threads—may be purchased of the L. S.





Lane 1911

Watson Mfg. Co., Leicester, Mass. Their "Improved Iron End Frames" $37\frac{1}{2}$ " inside x $\frac{3}{8}$ " x 10" cost about fifty-five cents each. Four frames will be needed for pattern weaving, and one thousand "Domestic Steel Wire Heddles" 10" long, No. 23 wire, which cost about 90 cents. For attaching the harness frames to the lams and the lams to the treadles use "No. 6 Triumph Coil Chain" (made by the Bridgeport, Ct., Chain Co.) which costs in the hardware stores, \$0.03 per foot. About seven feet will be needed.

The hooks in the top of the harness frames should be about six inches from the ends, and one hook in the center of the lower rail of each frame is connected by about six inches of chain with the hook in the corresponding lam, and the lams with the treadles by pieces of chain about 13" long. The hooks in the lams are regular screw hooks of $\frac{1}{8}$ " wire and those in the treadles of $\frac{3}{16}$ " wire. When the harness frames are all even and the bottom of the heddle eyes on the warp line, the lams should be about $1\frac{1}{2}$ " above the horizontal and the treadles about 4" from the floor. The right treadle should move the back lam and harness and the others in order from right to left and back to front.

The reed, which is placed in the grooves in the lathe, should be 39" long, $4\frac{1}{2}$ " deep and have twelve dents or spaces per inch in length. It can then be used for rugs with one warp end in each dent and for finer weaving with two or more in each dent. The N. Tilley Loom Reed Co., 49 Taylor St., Springfield, Mass., makes these reeds for \$1.50 each. Awning pulleys and $\frac{3}{16}$ " braided cord are used in hanging the harness frames. One of the knots above the pulleys must be so tied that it can easily be untied for adjustment.

To fasten the warp to the beams, pieces of burlap or other strong cloth, one yard wide and one and one-half yard long, are doubled and the ends tacked to the beams, the doubled end slit two inches deep, every two inches, beginning one inch each side of the center, and pieces of $\frac{1}{4}$ " x 36" cold-rolled steel or a $\frac{3}{8}$ " dowel-rod slipped inside and the warp fastened to the rod through the slits.

LIST OF MATERIAL FOR LOOM

- Posts, 2— $1\frac{3}{4}$ " x $3\frac{3}{4}$ " x 30", 2— $1\frac{1}{4}$ " x $3\frac{3}{4}$ " x 31".
- Side pieces, 4— $1\frac{3}{4}$ " x $3\frac{3}{4}$ " x 29".
- Breast beam and "whip roll" 2— $1\frac{1}{4}$ " x $3\frac{3}{4}$ " x $43\frac{1}{2}$ ".
- Lower cross piece, 1— $1\frac{3}{4}$ " x $3\frac{3}{4}$ " x 41".
- Uprights, 1— $7\frac{1}{2}$ " x 4" x 28", 1— $7\frac{1}{2}$ " x 4" x 32".
- Lathe, 2— $1\frac{3}{4}$ " x $1\frac{1}{4}$ " x $48\frac{1}{4}$ ", 2— $1\frac{1}{4}$ " x $1\frac{1}{2}$ " x 36".
- Beams, 2—4" x 4" x $38\frac{3}{4}$ " (octagon or round).
- Lams, 2— $1\frac{1}{2}$ " x $1\frac{1}{2}$ " x 22", 2— $7\frac{1}{2}$ " x $1\frac{1}{2}$ " x $28\frac{1}{2}$ ".

Treadles, 2— $\frac{7}{8}$ " x 2" x 24", 2— $\frac{7}{8}$ " x 2" x 26 $\frac{1}{2}$ ".
 Let off lever, 1— $\frac{3}{4}$ " x 2" x 35".
 Take up lever, 1— $\frac{5}{8}$ " x 3" x 16".
 Yarn beam head, 1— $\frac{9}{16}$ " x 6" x 6" (round)
 Harness roll, 1— $1\frac{1}{2}$ " x $1\frac{1}{2}$ " x 39" (round or octagon).
 Temple, 1— $\frac{3}{4}$ " x $1\frac{1}{2}$ " x 21" and 1— $\frac{1}{2}$ " x 1 $\frac{1}{2}$ " x 22" or 1— $\frac{1}{2}$ " x $1\frac{1}{2}$ " x 25".
 2 Shuttles, 2— $1\frac{1}{2}$ " x 2" x 11".
 2 Rag shuttles, 4— $\frac{1}{4}$ " x $1\frac{1}{2}$ " x 16".
 Dowel rod, 14" of 1" and 20" of $\frac{5}{8}$ ".
 Lease sticks, 2— $\frac{1}{2}$ " x 1" x 38".
 Castings, 2 ratchets, 1 crank, and 1 dog, weight about 8 lbs.
 Wrought iron—let off, $\frac{3}{8}$ " or $\frac{5}{16}$ " x 1" x $7\frac{1}{2}$ ", 2 pawls and 2 brackets, about 20" of $\frac{3}{16}$ " x $\frac{5}{16}$ "
 iron.
 Rods inside cloth on beams, 2 pieces $\frac{3}{4}$ " x 36" cold rolled steel.
 Bolts. 8— $\frac{7}{16}$ " x $6\frac{1}{2}$ " Machine bolts with one washer for each.
 4— $\frac{7}{16}$ " x $4\frac{1}{4}$ " Machine bolts with one washer for each.
 2— $\frac{5}{16}$ " x $3\frac{1}{4}$ " Carriage bolts with 3 washers for each.
 4— $\frac{1}{4}$ " x 2" Carriage bolts with 1 washer for each.
 2— $\frac{1}{4}$ " x 5" Conch bolts or lag screws.
 4 Awning pulleys.
 1 hank $\frac{1}{8}$ " or $\frac{1}{4}$ " braided cord.
 4— $1\frac{1}{2}$ " corner irons—to fasten loom to the floor.
 7 ft. No. 6 "Triumph Coil Chain."
 8 screw hooks, $\frac{1}{8}$ " wire.
 4 screw hooks, $\frac{1}{16}$ " wire.
 1 spring for let off.
 4—5" T hinges and screws.
 2 pieces $\frac{3}{8}$ " gas pipe $1\frac{1}{8}$ " long.
 8— $2\frac{1}{2}$ " No. 12 screws.
 4— $\frac{3}{16}$ " No. 10 screws for brackets.
 1— $1\frac{1}{2}$ " No. 12 screw for pawls.
 1— $\frac{3}{4}$ " x $1\frac{1}{2}$ " rivet for dog.
 6—8d. floor nails or brads for yarn beam head.
 Wire for shuttle tips, rods and springs.
 1—File handle for crank.
 1— $\frac{1}{4}$ " x $3\frac{1}{2}$ " carriage bolt for crank.

FRANK P. LANE

Northampton, Massachusetts

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MISCELLANEOUS

ILLUSTRATIVE MATERIAL. Miss Cleaveland's "Good Zoo" is being constantly enriched for the delight and help of the children who visit it with their teachers. This month she adds "Br'er Possum" and a young sparrow. In a letter to the Editor, Miss Cleaveland says, "The possum isn't

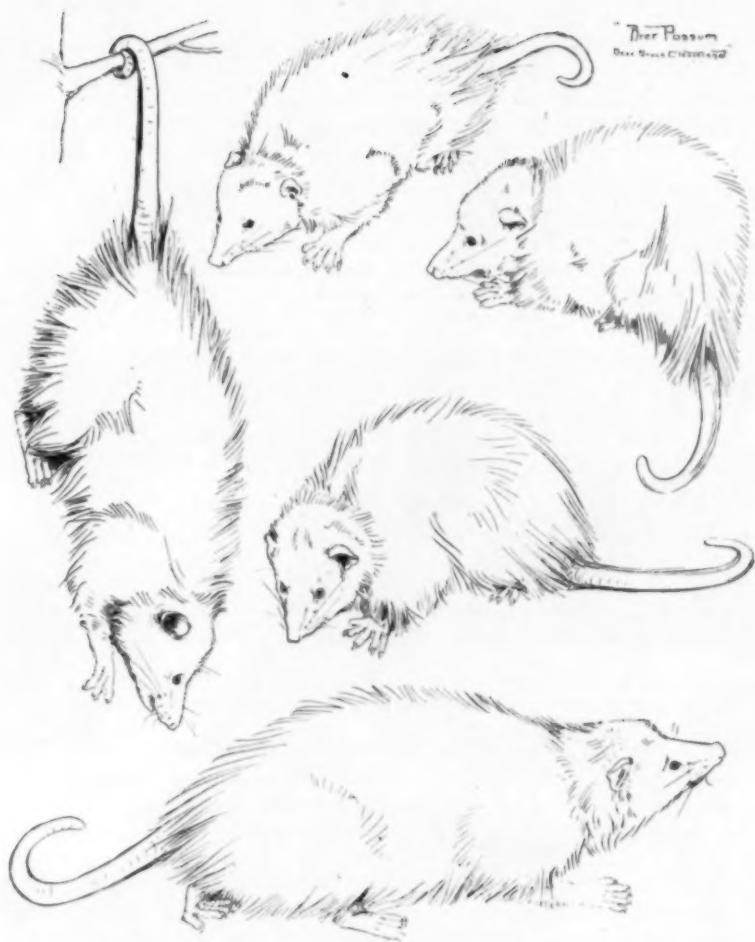
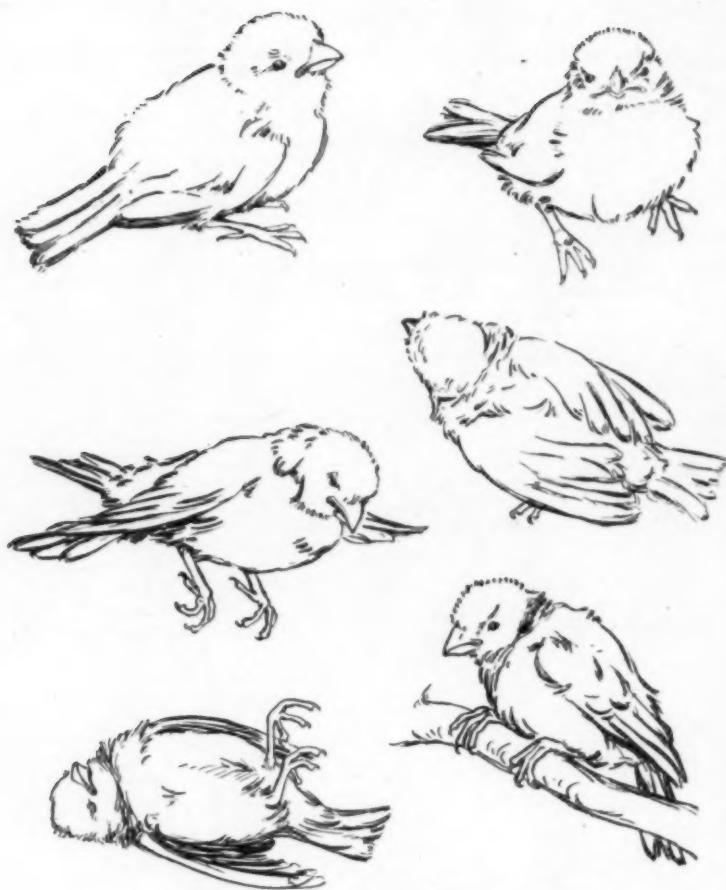


Plate XVIII. The latest addition to the animals in the Good Zoo.



Bess Bruce Cleaveland

Plate XIX. Who killed Cock Sparrow with a bow and arrow?

as attractive as the 'coon, but when we learn that he is a marsupial animal with a prehensile tail, it makes him seem pretty important, doesn't it?" This rogue looks capable of playing 'possum! As for the other plate, it well expresses the saucy, rough-and-tumble, never-mind-how-I-look, happy-go-lucky air of the street sparrow.

BORDER FOR THE BLACKBOARD. The blackboard border is a little more formal than usual. It is an interpretation of the anthemion border so popular with Greeks, Romans, and the decorators of the Renaissance, into the terms of the mountain laurel. Copy one of the flower clusters and one of the leaf clusters, trace them on bond paper, prick the pattern by run-



Plate XX. Decorative border for the blackboard in June. A Renaissance border movement derived from the Greek, interpreted into terms of the mountain laurel.

ning the sheet through the sewing machine, rather long stitch, no thread, and then transfer the pattern to the blackboard as many times as may be necessary by pouncing it with an eraser charged with chalk dust. In making the first drawing, be very careful to secure the right relation between the two units. This relation is suggested in the illustration by the dotted lines. Not only should the parts of each unit fall together in masses controlled by pleasing curves, but similar curves, perfectly related to these, should determine the relative position of the two units. Draw the design with a sharpened crayon, gray the lighter portions, going over the parts with the finger to soften them, and then strengthen the outline by going over it again with a sharp crayon. Various pleasing effects may be secured by using color judiciously in finishing the design.



Plate XXI. The June calendar for the blackboard with the mountain laurel as decorative motive.

JUNE CALENDAR. The plant used for the decorative panel is the mountain laurel, which retains the seed-packs of one year until the blossoms of the next year appear. The little geometric panels are the supremely conventional interpretation of the laurel cluster, made by the pentagonal flowers and buds. Draw the flower masses complete, with the side of the crayon; then define a few principal flowers in the mass by means of charcoal.

AN OUTDOOR EXHIBIT

THE PATTERSON SCHOOL GARDENS OF DAYTON, OHIO

IN Dayton, Ohio, the Patterson School is looked upon as the most fortunate in its situation. It is located in the immediate vicinity of the National Cash Register Company, whose President, Mr. John H. Patterson, has always been a generous patron of the school during all its twenty years of existence, and an interested friend of its eight hundred children.

For years a large garden has been managed by the N. C. R. Co. for the good of the boys of the neighborhood. A majority of these boys were pupils of the Patterson School. Naturally, principal and teachers became interested in this community garden because of its effect upon the minds, health, habits and morals of the children. When Mr. Patterson proposed to the children that the school have gardens of its own, not only they but their teachers listened with eager attention and eagerly read the literature he supplied. Later, when he proposed turning an adjacent lot into a garden, all were ready to undertake it, especially as this piece of ground had long been used as the neighborhood dump and was an unsightly and noisome place.

Mr. Patterson promised all the help the competent head of the Boys' Gardens could give, and soon we had a beautifully laid-out area containing seventy-six beds, each five feet by fourteen, on either side of a broad graveled walk, the whole surrounded by a grass-plot, and enclosed with flowering shrubbery.

Early in March different sets of teachers with relays of pupils went out to plant, before the disapproving eyes of janitors and neighbors. But as pioneers of an entirely new branch in the school curriculum we expected to meet with criticism and ridicule.



One of the oldest school gardens in America, Dayton, Ohio.

We also felt deeply our own ignorance, for there was not one woman among us who had any practical knowledge of gardening. But herein lay the greatest good, for it drove us to depend upon our boys to find out what vegetables it was best to plant, how far apart and how deep to plant the different seeds, how to set out the tiny plants we had already started in boxes in the schoolrooms, just how to loosen up the earth when needed, without disturbing the tender roots, how and when to water, how not to let the weeds grow at all; and the time to thin the plants out was a cloudy day when the soil is moist.

We were all enthusiastically happy from the very first. There is no greater pleasure than to watch things grow. We never get over the intense excitement of the first appearance of the wonderful little cotyledons of the early bean, pushing the covering of earth off its tiny young head and popping up before our very eyes; or the first brilliant red of the dear little radish globes peeping from the dull-colored earth.

Most happily our school gardens were a great success from the very first. We always raise fine crops and sell them at the best market prices to neighbors and parents, and the money received is spent in filling our school window-boxes and for flowers to replace the early vegetables. We average about fifty dollars a season on our early vegetables. Of course we do not sell our flowers, but we use them to decorate our schoolrooms and halls and for bouquets to send to sick children, teachers, neighbors and friends of the school.

The gardens furnish our school children a handy, practicable chance to study nature first hand. Drawings are made of every stage of growth of the different plants. We have hand-made bird-houses among our shrubbery,

and often squirrels from the neighboring cemetery run over to enjoy our beautiful grounds.

The first signs of spring always bring many inquiries and suggestions for the coming school planting and the children are wild to take advantage of every balmy breeze that blows. It has given them a fresh love of outdoor life; it has given girls an even chance with boys; and led all the children into carrying into the beautifying of their home grounds the lessons taught at school. It has practically shown them how a few pennies spent in seeds, with persistent delightful labor, can transform an unattractive home into a bower of beauty. We have interested and helped other schools in this city and in other cities and towns, and are really proud of the fact that ours is one of the very oldest school gardens in America.

MISS CLARK
PRINCIPAL OF THE PATTERSON SCHOOL



AUGUST. By PROFESSOR KLEUKENS,
Darmstadt.
Courtesy of the *Inland Printer*.

EDITORIAL

A NOTHER element of beauty in both nature and art is that which, for want of a perfectly satisfactory word, may be called Movement. This is visible to the eye in dramatic art. In music it makes its appeal through the tune or air,—the solo part. In nature, and in architecture, sculpture, painting, and the other arts dealing with material forms, it manifests itself in straight and curved lines.

Movement, as expressed in line, may be rapid, direct, uncompromising, or it may be slow, sinuous, forceful, graceful, or ugly. The possible variety is without limit. In any case the movement is beautiful when it seems to be "free and adequate" under the conditions. For instance, where superincumbent weight is to be supported, the straight vertical lines of a Gothic pier with its clustered shafts appear more satisfactory to the eye than do the exquisite helical curves of the twisted columns found in some of the Italian architecture. But, in general, curvature, rather than straightness, has been reckoned as an element of beauty.

IX CURVATURE

Curvature as an element of beauty was considered at some length in a series of illustrated articles by Miss Alice B. Muzzey in the seventh and eighth volumes of this magazine, supplemented by editorial comment, also illustrated. The same topic will be further discussed and illustrated by Mr. Fred H. Daniels in the forthcoming September number. It seems best, therefore, to dismiss the subject here with but a word.

Curvature, as exemplified in the "infinite" and "immortal" lines laid down by Ruskin, is the sort of curvature which gives distinction and elegance of form in nature and in art. This curvature admits of three typical varieties of line: the curve of Force (such, for example, as those starting

near A, B, and C, Plate I), the curve of Grace, or the reversed curve (as shown in the sinuses of the leaf, Plate I), and the curve of Magnificence, the spiral (to be seen at 5 and 10 in Plate II). Such curves attain beauty when their paths seem to be determined from within,—each the outward manifestation of a free self-determining inner life. Curves which appear bent, dented, made crooked by external forces, are not beautiful.

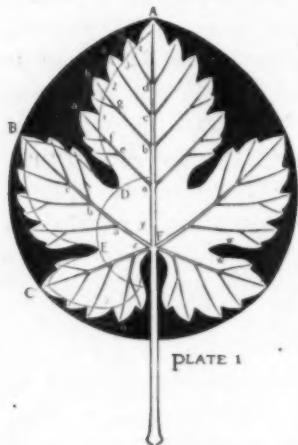


PLATE I

thing. We have seen how this Unity is conserved by means of Color, Form, Suggestiveness, Balance, Rhythm, Rhyme, and Radiation. It remains for us to observe one other element which makes for Unity, namely, Coherence.

X COHERENCE

Coherence means, "A sticking together or cleaving together; union of parts of the same body, cohesion. Connection or dependence, proceeding from the subordination of the parts of a thing to one principle or purpose; consec-

utiveness." This is what Kenyon Cox had in mind when he wrote the following statement under "Design," in *The Classic Point of View*:

"In the masterpieces of design there is absolutely no room for accident. Every smallest detail, each fold of drapery, each leaf in each smallest spray of leafage, is where it must be, and is of its proper form and inevitable size to play its part in the symphony of design. It could no more be somewhere else or of some other shape than a note could be of another pitch in a musical composition. Any change in it would change the character of the whole. Designs of this perfection are rare, of course, but they exist; and in some of the compositions of Raphael and Veronese you could not change so much as a tendril of hair or a ring on a finger without loss."

Coherence in music means melody; it makes an air singable. Coherence in poetry means euphony; it makes a line readable. Read aloud Bliss Carman's lines:

Over the shoulders and slopes of the dune
I saw the white daisies go down to the sea;

or these from Sidney Lanier's *Marshes of Glynn*:

But now when the noon is no more, and riot is rest,
And the sun is await at the ponderous gate of the West;

and then try to read aloud such a line as this: "Sly Sammie Stickney snared slickly six silky sickly snakes." In musical poetry or prose, the words follow one another in such an order that the vocal organs form them easily. Having enunciated one word or syllable, they are in the best possible position to enunciate the next. Moreover, the words themselves are linked together by the recurrence of certain rhyming sounds:

Over the shoulders and slopes.
But now when the noon is no more.

In nature this element of Coherence shows itself in orderly phrasing (to borrow a musical term). In Plate I,

for example, the points d' c' b' a', etc., fall into a curve, and the notches 4 3 2 1 into another, both beginning at A and ending at D. Similar curves define the limits of points and

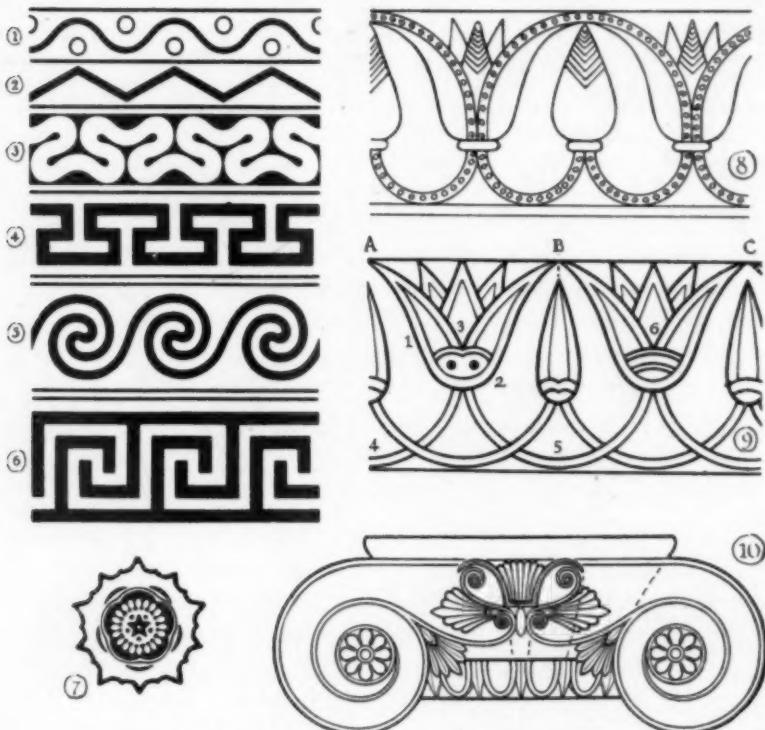


Plate II. Ancient and classic ornament exhibiting coherence.

notches in the other lobes. The lobes themselves are limited by a sweeping curve to which the smaller circumscribing curves are tangent. What an orderly series of radiating, graceful curves from A, a', to D; A, B, to E; A, B, C,

to o and F.* The same growth of parts to the limit of a graceful contour line may be seen in windswept clumps of trees, where the individual contours are sometimes lost entirely in the great curve of the mass.

In design, coherence is secured through the linking together of parts in a similar way.

Plate II gives six borders from Egyptian, Mycenean, and Greek sources. In each of these the parts are so related that a continuous line runs throughout the border. This line is formed sometimes by the units and sometimes by the spaces between them. Each border is so completely organized that it may be thought of as a design in black on a white ground, or in white on a black ground. As Mr. Cox said, "Every smallest detail is where it must be." In the border at 8, from a bronze found at Olympia, without doubt a modified Egyptian motive, prominent curves of the lotus flower are actually united; they flow together from flower to flower, having their source in the bud. In 9 the flow of line is at once less evident and more entertaining. Starting at A the eye may travel through the border by any one of the following paths: A, 1, 2, B, and on to the next; A, 3, 4, etc., back to A, and then on by the first path; A, 3, 5, 6, to B; A, 3, 5, 6, to C, and on through the border with that stride, so to speak. Or, to put it another way, from B, the eye may travel easily on flowing curves to every principal part of the border,—buds, stems, flowers, and chief sepals. The same close linking together of the parts through flow of line is observable in 10, a Greek Ionic capital from the Acropolis, Athens. In this marvelous design even remote

* Another illustration from plant growth is the cross-section of a flower through its ovary, shown at 7, Plate II.

details have a sympathetic relation as suggested by the dotted lines.

Nor is this interrelation of parts less evident in the surface pattern reproduced in Plate III, from the pavement of the Baptistery, Florence. The design within the square, defined by the straight lines of marble, is hardly more beautiful than that within the square defined by the dotted lines!

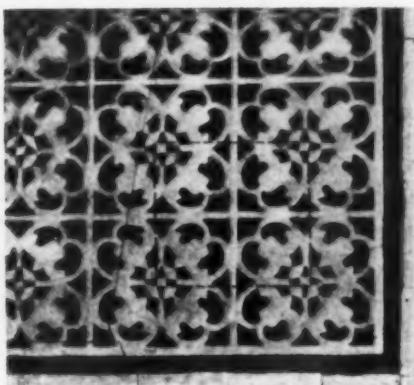


Plate III. The best art of every sort is so coherent that the French saying is illustrated:
"Nothing can be added and nothing removed to improve the effect."

In the handsome boar from Notre Dame, Paris, it is this thoughtful designing, this deliberate establishment of interrelations of line, which gives coherence and therefore enhances the beauty. To make more evident some of these relationships, the dotted lines have been added in the plate.

In pictorial art coherence is often secured by the same device. Plate IV gives a small print from Raphael's St. Catherine, of the National Gallery. A few of the flowing lines linking part to part, and the whole figure to its setting,

have been indicated by dotted lines. If further proof were needed of the importance the old masters attached to this composition of line, it is given by first sketches and other line drawings left by these men, where the sweeping curves, which control the main lines of the figure and subordinate details, have been allowed to remain unobscured. Plate IV shows also a similar composition of line in one of Corot's landscapes, that known as *The Pool*.



Plate IV. The objects introduced in a picture should not appear to be brought together by chance but should have a necessary and indispensable connection. Millet.

Of course not all pictures are thus composed, for not all painters equal Raphael and Corot in skill of composition; but all works of art whatever, which have won distinction, present a consistent, coherent whole. Emerson said of Nature:

Not unrelated, unaffied,
But to each thought and thing allied,
Is perfect Nature's every part,
Rooted in the mighty heart.

He might have said, with equal truth,

Not unrelated, unaffied,
But to each part and whole allied,
In art, doth every part appear,
Rooted in the germ Idea.

Lowell in his Fable for Critics states the whole truth another way:

Roots, wood, bark, and leaves singly perfect may be,
But, clapt hodge-podge together, they don't make a tree.

The parts must be interrelated by life,

The something pervading, uniting the whole,
The before unconceived, unconceivable soul.

We may not be able by taking thought to add one germinal idea to the pupil's output; but when an idea emerges from the mysterious chambers of his mind, we may help him to put it into presentable shape. We can point out the elements of beauty, we can teach him something of the orderly interrelations of those elements, and, as Dr. Ross says, "Hope for Beauty."

For Beauty itself is like happiness. We cannot secure it directly; we cannot, by making its attainment our immediate aim, force it to abide with us. But we know that to one who sets out deliberately to live an orderly life—obeys the laws of his physical being, cultivates his mind, opens his heart to God, and serves his fellowmen as best he may—we know that to such a one happiness is sure to come.

I anticipate the time when well-instructed men and women in America, earnestly striving to do excellently well the things that must be done, shall suddenly and joyfully

behold in their midst the serene radiance of Beauty transfiguring once more the work of human hands.

¶ The examples of characteristic elements of decorative art from nine different historic periods, which have ornamented the covers of The School Arts Book this year, are supplemented and the series completed by the design this month embodying the proposed National Flower of the United States, the mountain laurel, by Miss Ethel W. McGregor, special teacher of design in the Technical High School, Newton, Mass. The tailpieces from the same motive are also by Miss McGregor. The mountain laurel is the motive in the decorative border for the blackboard and in the blackboard calendar. The little ornaments used to mark the beginning of paragraphs in this editorial might have been designed from a front view of the seed-pack of the laurel, a spherical mass that splits, when dry, revealing a five-pointed star.

¶ Don't forget Flag Day, June 14th.

OUR COLORS

The good red blood of manhood lies
Behind our flag's red hue:
It is the red of perfect love,
The red of valor true.

The strong pure faith of womanhood
Within the white doth shine:
It is the white of stainless life,
And pure religion's sign.

The symbol of eternal truth
Doth in the blue appear:
The blue of law and loyalty,
Of justice without fear.

The "Old Thirteen" are in its stripes,
Six white and seven red bars;
But all our eight and forty states
 Crowd its blue field with stars.

Hail, flag of our dear country;
 Float ever o'er the free,
 From northern lakes to southern gulf,
 Eastern to western sea.

¶ In a circular of information just issued for free distribution by the United States Bureau of Education, which deals with an educational experiment at Dayton, Ohio, whereby the school children are segregated in a special high school for their first year after graduation from grammar school, occurs this statement:

"There is a tendency on the part of the older high school pupils to over-dress and adopt the styles and fashions that make them seem more mature in nature and appearance. The younger pupils are quick to imitate the dress and manners of their older schoolmates. This leads them into indiscretions and robs them of an important part of childhood. The expense of over-dressing falls heavily upon most families and tends to discourage many parents from keeping their children in school. In this school there are no older pupils, and the simplicity of childhood is maintained in dress and manner for another year. The children are able to develop more naturally."

This tendency to over-dressing often develops alarmingly as graduation approaches. The best check for it has already been discovered by certain teachers of needlecraft, namely, the requirement that every girl design and make her own graduation costume. What better art-craft problem for seniors could be imagined?

Mr. James Frederick Hopkins has been elected Director of Art Education for the State of Massachusetts. This means Acting Principal of the Massachusetts Normal Art School and State Supervisor of Art-Industrial Work in all the day and evening public and normal schools of the state, the position held by Walter Smith in 1871. To this honorable and exacting office Mr. Hopkins brings health, enthusiasm, wide experience, and high ideals.



James Frederick Hopkins was born in Newton, Massachusetts. He is a graduate of the Newton High School and of the Massachusetts Normal Art School. In 1893 he married Emma Augusta Asbrand, a Normal Art School graduate, Supervisor of Drawing, Syracuse, New York, who has proved to be a helpmeet indeed.

Briefly, the professional record of Mr. Hopkins is as follows:

Teacher, Newton Evening Drawing Schools, 1890; Instructor, Art Department, Pratt Institute, 1891; Associate Director and Member of the Faculty, Pratt Institute, 1893; Director of Drawing, Boston Public Schools, 1896; Director of the Schools of Art and Design, Maryland Institute, Baltimore, 1906. Mr. Hopkins has organized and

directed numerous art-educational exhibits: that of Pratt Institute at the Columbian Exposition, 1893; of the City of Boston at the Paris Exposition, 1900; of Arts and Crafts in Baltimore, 1909; of Maryland Institute for the National Society for the Promotion of Industrial Education, Milwaukee, 1910; of United States for the Dresden Congress, 1912. He classified the Photographic Library of Pratt Institute, 1894; after extensive European travel made a special report to the City of Boston on European Industrial Art Schools in 1903; and supervised the erection and equipment of the new building for the Maryland Institute, completed in 1907.

Endowed with native acumen and good nature, familiar with the best art and industrial schools of both Europe and America, trained by successful experience in dealing with pupils of every grade, teachers, professional and business men of all sorts, Mr. Hopkins seems likely to justify the expressed faith of the Massachusetts Board of Education, and to prove himself to be "the very best man in the United States for that particular position."

EACH DAY GROW OLDER AND
LEARN SOMETHING NEW.
Solon of Athens.

LITERATURE OF THE ARTS

BOOK REVIEWS AND NOTES

***THE FESTIVAL BOOK.** By Mrs. Jeannette E. C. Lincoln. 74 pp. $8\frac{1}{2} \times 11\frac{1}{2}$. 18 halftone plates, 20 figures and diagrams. 13 musical scores. A. S. Barnes Co. \$1.50 net.

Mrs. Lincoln, formerly Director of Physical Training for Women, University of Illinois, gives in this book the results of her careful study of the old May-day festivities of anglo-saxondom, and of her experience in adapting and presenting them with success. May-day does not loom so large before the eager eyes of young America as Class Day. For enriching the Class Day exercises with gay color, graceful movement, and joyful music, this book is of unique value. It gives plans, diagrams for "stage properties," music, stage directions, and observers' views of the show, all in attractive and usable form. The promotion of sane and beautiful jollity—and we cannot have too much of it—is the aim of this captivating volume.

SINGING VERSES FOR CHILDREN. By Lydia Avery Coonley. Decorative pictures in color by Alice Kellogg Tyler. Music by four composers. The Macmillan Company. 90 cents net.

This attractive volume takes on new values through the increasing interest in pageantry. Here are pleasant songs celebrating the coming of spring, the birds, the flowers, morning, night, Christmas, etc., just right for use in connection with entertainments both outdoor and in,—songs to be sung in costume, and acted, if desired, full of joyful abandon to the spirit of the occasion.

THE DUTCH TWINS. By Lucy Fitch Perkins. 194 pp. $5\frac{1}{2} \times 7\frac{1}{2}$. Illustrated by the Author. Houghton, Mifflin & Co. 50 cents.

This book, admirable as a supplementary reader, is reviewed here chiefly for its illustrations. There is a legend that Mrs. Perkins brought home from Holland sketches in pencil to serve as the basis for finished wash drawings to illustrate this book, but that a certain astute friend advised the reproduction

* Added to the School Arts Library of approved books.

of the sketches themselves just as they were. Anyhow, here are illustrations, in line, full of life, jolly, adequate, instructive and altogether delightful, the best imaginable examples to guide and inspire the pose drawing. The book is worth having in a schoolroom for this reason alone; but there are many others, as anybody would guess who knew the gifted author.

KITTENS AND CATS. By Eulalie Osgood Grover. 84 pp. $5\frac{1}{2} \times 7\frac{1}{2}$. Illustrated. Houghton, Mifflin & Co. 40 cents.

Miss Grover, who seems destined to immortality, pedagogically, at least, through her invention of the Sunbonnet Babies and the Overall Boys, has achieved in this volume another notable success. The old question as to which was first, the hen or the egg, is raised again by the text and illustrations of this first reader. If the Rotograph Company illustrated Miss Grover's text, their photographer is a genius; if Miss Grover wrote the text to fit the pictures,—well, she is a genius anyhow—a genius in adapting herself perfectly to delight and help little children. The book may be described as a gallery of thirty-nine pictures of cats in costume, illustrating "The Queen's Party," where there were recitations from Mother Goose. It is illuminated with decorative borders of "cat-tails" in "Persian orange."

PROCEEDINGS, FIFTH ANNUAL MEETING, National Society for the Promotion of Industrial Education. (Cincinnati Meeting, 1911.) 240 pp. 6 x 9. Illustrated.

This model report must not be overlooked by one who would keep in touch with "the advancing margin of life" in education. It is full of stimulating facts and suggestions, optimistic from cover to cover.

EIGHTEENTH ANNUAL REPORT, Western Drawing and Manual Training Association. (Springfield, Illinois, Meeting, 1911.) 244 pp. 6 x 9. Illustrated.

As usual an intelligent appearing and well dressed volume! An entertaining and instructive companion. The first section for the supervisor of drawing and handicraft to consider is the Question Box. Some of these questions are not likely to receive final answer for some time!

THE TOLEDO MUSEUM OF ART. Catalogue of the Inaugural Exhibition. 164 pp. $8\frac{1}{2} \times 11\frac{1}{2}$. Richly illustrated.

Any patriotic American who loves beauty may have a delightful hour by getting hold of a copy of this sumptuous volume. It contains, among other notable features, the most extensive and brilliant exhibition to be found in

book form of the work of that greatest of modern Dutch masters, the late Josef Israels. This volume is a sign of the times. One by one our larger cities are coming of age!

MODERN LETTERING, ARTISTIC AND PRACTICAL. By William Heyny. 136 pp. $9\frac{1}{2} \times 7\frac{1}{2}$. 35 plates. William T. Comstock, New York. \$2.15.

The title-page adds, "A course for artists, architects, sign writers and decorators." The Preface affirms that most of the recent books on lettering "from a practical standpoint are worse than useless." After introductory matter on drawing materials, instruments and how to use them, etc., the plates begin with the mechanical construction of large-size Roman capitals. Ornamental Roman, Italic, Script, "German Gothic," Old English, and other varieties follow, all good but none distinguished. The last part of the book is devoted to "The Proper and Artistic Employment of Lettering." The plates which accompany this portion of the text do not illustrate it any better than the cover does! The best bit of advice in the whole book is, "Aim for beauty rather than striking and crying effects!"

A SYSTEM OF EASY LETTERING. By J. Howard Cromwell, Ph. B. 38 pp. $8 \times 5\frac{1}{2}$. Contains 26 alphabets, together with a Supplement of eight alphabets for engineering drawings by George Martin. Spon & Chamberlain, New York.

The alphabets are all drawn upon netted paper. They range from good to hideous. That the book meets a demand is evinced by the fact that it is now in its eleventh edition.

THE BOY'S PARKMAN. By Louise S. Hasbrouck. 188 pp. $5 \times 7\frac{1}{2}$. Illustrated. Little, Brown & Co. 80 cents net.

This little volume, made up of selections from the historical works of Francis Parkman, is a good book for boys to take along to read at the summer camp. It is a book of adventure with Indians, true stories, well told.

PUBLIC EDUCATION IN GERMANY AND IN THE UNITED STATES. By L. R. Klemm, Ph. D. 350 pp. $5 \times 7\frac{1}{2}$. Richard G. Badger. \$1.50 net.

After twenty years of investigation and thought, Dr. Klemm concludes, "It is the German teacher's professional preparation which secures his success." This book he calls his "last sermon, unadorned but full of good will to mankind."

THE STUDY OF A CITY IN THE SCHOOLS OF THAT CITY. By John Cotton Dana.

A pamphlet every school superintendent ought to read. Send a stamp to the Newark, N. J., Public Library for a copy.



Three of Elizabeth's posters as they appeared upon trees along the highway.

CORRESPONDENCE

DEAR MR. BAILEY:

I want to tell you a story, and to begin with a quotation:

"Golden-crowned August is laughing to-day,
Swift flows the river, the light breezes play,
Quillcote, rejoicing, greets you on your way,
All for the Midsummer Fair!"

My friend Elizabeth never went to an Art School. In many ways it would have been a good thing for her to have done, for she has more or less natural ability in that direction, but Fate sent her to the Normal School, instead, and ended by making her a Seventh Grade teacher in a large city in Massachusetts. Her art training—this was more or less years ago—had not amounted to much, and the demands on her in that line were small at first. Then came the great American Renaissance, that for the last ten years has made drawing a vivid, living joy in schoolroom life. Elizabeth realized the importance of the new movement in contrast to the lifeless coldness of the old. The visiting art students found her in instant sympathy with their ideals. There were many fundamental points in their work that she did not know, but she knew that she did not know. So she watched carefully every lesson given to her class, and attended the lectures for the benefit of teachers alone. Her own work was stiff, amateurish, crude. This she realized, and though owning frankly to the fact that she wasn't caught young enough to be thoroughly trained, she resolved that her drawing should improve.

I encountered Elizabeth the other day with a delightful expression, and a newspaper in her hand.

"Just see this!" she said, and read aloud to me as follows:

"Nothing roused the interest more outside the barn than the various signs. Miss Elizabeth _____ contributed some bewildering, dashing, reckless posters that everyone wanted to buy. Their verses, too, were much admired."

"No wonder you are pleased," I remarked.

"It's not only that I'm pleased," she answered, "it's simply that I never expected to do anything in this line, and I'm happily surprised to see that people like it. It's exactly as though you planned on going dessertless through life, and suddenly found yourself confronted with unlimited ice cream."

"Tell me how you did it," I said, "and I'll write it out for the benefit of other people. These are the days when everybody wants to do everything."

So she told me, and a friend made photographs of the best of the posters, and here it all is, for those to profit by who will.

"You know," Elizabeth said, "that I have spent many summers in Maine, near to Quillcote, the home of Mrs. Kate Douglas Wiggin, and her sister, Miss Nora Archibald Smith. There, annually, is held the Dorcas Fair of Hollis and Buxton. Fate gave me the chance to paint some of the posters. I knew my limitations only too well. But I also knew that TRY is a good word, even under conditions. Simple poses I could manage, for I had worked at them with the children. Simple landscape I could count on too, thanks to the united efforts of all the art teachers. What I didn't know how to do, I put in with broad, general effect." ("I think I've heard our Supervisor accuse you of teaching impressionism," I remarked parenthetically.)

"I used the pasteboards from old boxes," she went on, "and I made up a verse or couplet for each one whenever I could. Sometimes, in my poetic zeal, I forgot the prices of things. Then I either had to spoil my space filling or make a new sign. The one I like best is the Dorcas stirring her cake, and reading the new Cook Book, with Mrs. Wiggin's introduction, at the same time. Back poses are so simple! And she really was effective in a scheme of crimson and green. She was still advertising Cook Books in the village store when I came away. Here is her verse:

Miss Dorcas stirs her Saco cake
Which she intends to shortly bake,
She's very sure it will be light,
Because her Cook Book came last night.

"A reading Dorcas, front view, by request, was nearly the death of me. I had doubts of her all along. Her expression didn't appeal to me when finished, neither did the length of her right arm. I didn't seem to understand foreshortening at that critical moment. But I gave her a verse, and let her go:

A Dorcas with a book we see,
Who keeps on reading steadily,
For she consults our new Blue Book
To be a better Dorcas Cook!

"Children playing under the orchard tree were easy, but I'm afraid there's a suggestion of a steal from Jessie Willcox Smith. However, children in white frocks have a similarity anyway, and I certainly didn't copy. Here are the verses I used for them:

Over in the orchard,
In the bright August sun,
Stands the loaded fruit tree,
With its prizes to be won.

Let's search the merry Orchard Tree
For hidden sweets for you and me,
Here every laughing child may find,
A present just to suit his mind!

"Black cats are easy to paint, and work in well. I used two, among others, supporting a dish of very pink ice cream, after the fashion of an antique vase.

"They said I failed on my roast chicken. It was overdone! I suggested that my colors and the pasteboard background wouldn't mingle well, but that was in vain. I still think my family consider the deep tint of that chicken my own fault."

"But what is the moral of all this?" I asked, as she paused to take breath.

"In brief," said Elizabeth, "that, (in an adaptation from Mr. Walter Sargent), one is to draw, and draw, and express one's thoughts in drawing, no matter how crudely. Then, when the time is ripe, if one can do anything at all, it will show!"

"And who knows," she added grandiloquently, while I tweaked her ear, "how many other teachers who once said 'can't' may be hereby inspired to make posters for all the fairs they may attend!"

Yours sincerely, Margaret Bradford.

Dallas, Texas, October, 1911.

DEAR MR. BAILEY:

I'm sending a clipping from the *News* that really belongs to you:

Near the little white schoolhouse which the city has recently built in the tent colony on Maple avenue and Sylvester street, calling it Maple Hill School, is a vegetable and flower garden, which fifty pupils, assisted by their teacher, Miss Eleanor M. Winn, have brought to a

flourishing condition. The soil, in itself kind to vegetation, was enriched by loam brought from the surrounding woods by two willing boys, Ben and John Milligan. It was carefully plowed with a hand plow, which Fred Morgan and Arthur Bledsoe managed, plotted off into suitable beds, and then 100 little hands put in the seeds and pulled up the weeds as they straggled through.

Six times the hogs rooted up the growing plants, because there was no fence about them. Then Henry Turner Bailey, editor of the School Arts Book, during his recent visit to Dallas, spent an entire afternoon at this school, drawing for the children and learning about their garden work. When he left he handed their teacher enough money for a complete set of garden



Miss Eleanor Winn and her pupils in their garden at the Maple Hill School, Dallas, Texas.

tools and for a fence to inclose the plant lot of the persistent little gardeners. Behind the wire netting and beside the gate, there is a fine array of plants, including beans, collards, cucumbers, watermelons, onions, okra, peas, tomatoes, corn, radishes, lettuce and some Irish potatoes. There are two beds containing nasturtiums, zinnias, marigolds, vinca and petunias. About trees and beside stumps are growing cypress and morning glory vines. A long row of castor beans will soon make a protecting screen for the premises.

Last week the children had a radish party. They pulled seventy-one fine specimens from their gardens, sent the "first fruit" to Professor Lefevre, and ate the rest with crackers and salt. When the lettuce is ready, they are going to have a lettuce sandwich party. The beans and peas will be sold to a neighboring truck farmer.

The school was opened Jan. 16, with an enrollment of fifty pupils, which has now been increased to sixty-one. It is situated in the "flat" just off Maple avenue, quite near the City

Hospital. The population of the flat is a shifting one, composed in great part of nomadic families, who stop their wagons, when traveling through the country, and pitch their tents for several months. Some, attracted by the beauty of the spot, have put up low wooden structures and have prepared to stay a longer time. The effect of the school garden on the community is remarkable. The children have started their own gardens outside their tent doors. One little girl pointed with pride to a tiny green lean-to with a luxuriant garden of beans, lettuce, potatoes and cucumbers in front. She, her mother and father had worked moonlight nights until 12 o'clock at preparing the soil and fencing it with wire secured from trash piles.

The children are engaged in writing letters about their work to Henry Turner Bailey. They tell him all about their nature work. One letter selected for his perusal was written by a little boy, who described a dog fight in the school. It occurred on a day when visitors came. During the winter months the dogs had insisted, along with the children, upon attending the school. They were allowed, since it pleased their masters. According to the youthful letter-writer, "the dogs had got 100 in deportment all winter," until the day the visitors came. Then a "glass-eyed" dog wandered in and the fight resulted.

As a result of their free, open-air life, these pupils are healthy and plump. There's not an abnormal child in the school. Only one case of adenoids existed. "They are happy, unusually so, even for children," said Miss Winn. "Their minds are open and receptive to any pretty ideas that are suggested. They are more eager to learn than the child with advantages in the big city back there."

As an illustration of their appreciation of beauty, several incidents were told. A little girl with a pretty Indian name, who lives in a narrow tent with four brothers and sisters, besides parents, realized the symmetry and beauty of a tall, pointed cedar tree which grew near her tent flap. "Miss Winn," she said, "I'm going to paint that cedar tree for Mr. Bailey." Stars and night birds, which they are accustomed to watch from their pallets, lying near the opening in their tents, have taken on a new meaning since they have learned to sing about them in their school song primer.

A rabbit chase at Eastertide was a great event in school life. This week, thanks to the courtesy of a local philanthropist, they will enjoy a trip to an animal show down in the city.

Our garden has just been spaded up and we have planted turnips and winter wheat.

Hoping that you will not forget the little folk nor their teacher, I am
Yours sincerely, Eleanor Winn.

NOTE: Here is one of the letters referred to. I regret that I cannot reproduce the colored illustrations, radishes, that occupied the unwritten spaces.

The Editor.

MY DEAR MR. BAILEY:

Dallas, Texas, April 27, 1911.

Last Tuesday we had a radish party. Olive, Laura, Bertha and Isabella pulled the radishes. Miss Winn washed them. Then we counted them and divided them by 32. There were 72 radishes and 32 children. This is the way we did it:

2 radishes

32) 72
64

8 rem.

We gave the 8 remainder to the children who had the smallest ones.
Fred and Arthur went to the store and bought five boxes of crackers.

20
x5

32) 100 (3 crackers
96

4 rem.

We gave the remainder to a sick boy across the street. When the new radishes are large enough we will paint you a picture of them.

Your loving friend,

Ina Stockton.

February 21, 1912.
"Downside," East Hendred,
Steventon, Berks., England.

DEAR MR. BAILEY:

I am sitting with the January and February School Arts Books, with my toes to the fire in a sick-room where I am the proud occupant of interest:—where, too, I ought to feel ashamed of myself,—for I need not be here but for my own foolhardiness a week or more ago, cycling through rain and puddle, and sitting in clothes soaked from sole to cap-crown. An old fool ought to know better! I am just giving myself up to the enjoyment of reading with pleasure your notice of poor Watteau, and noting with interest your "perspective sketching sheets." You speak rightly of three-dimension thinking. You Americans carry me off my feet with your rush and stride. I am still never quite sure that you are really going to make artists at all, or that you even want to; but you are making *something*, and something big, acutely intelligent, vastly capable, and with highly trained senses. To stand out of the way, that is my instinct, and wait and see you working out your own arrival—only I shan't be able to wait long enough.

This winter I have been busy doctoring old stuff. Among many other side acquisitions, none of which have made my name and fortune, I have through life acquired practically much experience in restoring pictures, of many mediums and periods. I remember once in a 14th century thing I had to remake a part of the worm-eaten panel. I have been distinctly successful. I find I can dovetail it in with my other easel work. It is often a *pious labor*, seldom quite uninteresting, and I have no scruples about seeing that it pays. I suppose you gifted folk can easily accomplish all your own restoring; yet there must be, especially in the Southern states, many family portraits and other paintings of interest, year by year getting dimmer, and yet well enough painted to be worth giving a longer lease of life to.

Mind, I can understand and sympathize with your possible attitude, that you want to scrape all old rubbish and get it cleared out of the way of the young generation you are training. And yet, I wish all your good people could know of my private studio in England for highly skilled restoration of pictures of any period and in any medium.

In a few weeks you'll all be packing for Dresden, two or three hundred of you. What people you are!

Always with kind regards,

Your friend,

Matthew Webb.

THE SCHOOL ARTS GUILD

I WILL TRY TO MAKE THIS PIECE OF WORK MY BEST

APRIL CONTEST

AWARDS

First Prize: Milton Bradley Co. Set B. German Silver Drawing Instruments, and the Badge of the Guild.

Roger MacLaughlin, IX, 49 Hillside Ave., Flushing, N. Y.

Second Prize: Milton Bradley Co. High School Box of Water Colors, and the Badge of the Guild.

*Eugene Havemann, VIII, 1709 McCasland Blvd., East St. Louis, Ill.

Lawrence Humphrey, VI, Wareham, Mass.

Ruth Langille, VIII, Box 245, Hinsdale, N. H.

Ruth Smith, VI, 38 Elm St., Bristol, Conn.

Third Prize: A Miniature Masterpiece in Frame, and the Badge of the Guild.

*Paul Damberg, VII, Eveleth, Minn.

Anna Dan, V, Proctor, Vt.

Harland Foster, VII, 96 Federal St., Bristol, Conn.

Joseph Lombar, V, Wareham, Mass.

George McClellan, Jr., VIII, 530 Corey Ave., Braddock, Pa.

Edward Wolt, VIII, 444 Fourth St., Braddock, Pa.

Fourth Prize: The Badge of the Guild.

Hazel Bell, Hinsdale

Elvira Lenossi, Eveleth

Jack Dero, Proctor

Edna Levassour, Hinsdale

Rosie Erickson, Proctor

Leona Mann, Hinsdale

Bertha Fuller, Hinsdale

Phyllis Maxwell, Eveleth

Chester Hocking, Calumet

Clifton Stever, Wareham

Special Prize: The Badge of the Guild.

Lucia Acuff, Ottawa

*Eleda Hasley, Ottawa

Fred Anderson, Calumet

Fannie Huhtala, Calumet

Helen Brown, New London

Mildred Johnson, Laurium

Maitland H. Cooper, Ottawa

Clyde Magnusson, Manistee

Alice Crabill, Springfield

Lawrence Ohme, Ottawa

Stewart Glass, Springfield

Mildred Ohme, Ottawa

Ilo Haataja, Calumet

Thelma Roberts, Springfield

James Hallan, Springfield

James Slick, Boise

Special Prize: The Motto of the Guild.

Grade II, Webster School, Calumet Mich.

* A winner of honors in some previous contest.

APRIL CONTEST

THE SCHOOL ARTS GUILD

Honorable Mention: A Recognition Card.

Ingeborg —, V, Proctor, Vt.
Clair Conzelman, Bristol
Francis Forrestal, Eveleth
Paul Horas, Braddock
John Hager Hull, Bristol
*Waino Juntunen, Calumet
Ralph Learn, Braddock
Aime Leveseur, Hinsdale
George Loso, Proctor

Nina G. Wellington, Hinsdale

Edmund L. McGlenn, Elmira
Edith McKittrick, Centralia
George Miekkka, Laurium
Robert Olsen, Anoka
Olive Porter, Bristol
Wilho Salacks, Proctor
Margaret Strathearn, Braddock
Leon H. Veber, Hinsdale
Marion Watson, Hinsdale

Special Mention: A Recognition Card.

Harvey S. Aldrich, Toledo
Esther Arentzen, Ridgewood
Alta Fern Berrey, Boise
Ruth Burkhardt, Springfield
Clara Calkins, New London
Ethel Claypol, Pueblo
Esther Copeland, Springfield
Emory De Long, New London
Esther Drennan, Swanton
Marie Dugan, Springfield
Lebert Evans, Springfield
*Lucile Flaccus, Wheeling
Reginald Frankenhauser, Ottawa
Franklin Gallup, New London
Elmer Grube, Springfield
Melvin Hall, Beaver Dam
Robert Hall, Hinsdale
Eleanor Hay, Ottawa

Lillie Heikki, Calumet
Agnes Hess, Los Angeles
Ezra M. Hill, Spiceland
Hazel Hilliar, New London
Wilson Hinkle, Springfield
Robert Jacks, Ottawa
Florence McDuffy, Carlyle
Margaret McKensie, Calumet
Eugene Peddicord, Oakland
Leroy Rosencrans, Ottawa
Walter Rynaki, Calumet
Lila Schaeff, Centralia
Alvena S. Seherer, Ottawa
Everett Tretag, Boise
Uldene Trickett, Pueblo
Minnie Wachinsky, New London
Harold White, Hinsdale
Edith Yolma, Laurium

* A winner of honors in some previous contest.



SENDING DRAWINGS FOR THE CONTESTS

PLEASE REMEMBER

1. Full name of pupil and mailing address must be on the *back* of each sheet. Otherwise how can a prize be sent straight?
2. If a pupil has previously received an award the drawing should bear *on its face* this character: G with M, 4, 3, 2, or 1 in the upper portion, indicating the award already received, and in the lower portion the year in which the award was given. Thus:  means, "Received Mention in a Guild Contest, 1912."
3. Drawings should be sent flat, unsealed, rate one cent an ounce, and directed to *Henry Turner Bailey, North Scituate, Mass.*
4. Stamps should be enclosed, if drawings are to be returned. Drawings not accompanied by correct amount for return postage are destroyed immediately after being passed upon by the Jury.
5. Drawings are marked thus by the Jury:
A blue + = It might be worse!
A blue ★ = Fair.
A red ★ = Good. Two red stars mean better than "Good," but not quite enough better to receive an M = Honorable Mention. An M is sometimes given to those who have received a prize, for work equal to that previously submitted, but not good enough to receive a next higher prize.
6. All sheets receiving a prize or a mention become the property of The School Arts Publishing Company.
7. Please observe these regulations.

SCHOOL ARTS SUMMER SCHOOLS

The School Arts Directory of Summer Schools of Art and Industry calling attention to the special advantages offered by the leading summer schools of the country that have good art and craft departments. Mentioning instructors who will give individual attention to earnest students. Consult these pages and choose your school.

THE AMERICAN INSTITUTE OF NORMAL METHODS

July 9 to 26, 1912.

Eastern School, New England Conservatory of Music, Boston. Mr. Wm. M. Hatch, Business Manager, 221 Columbus Avenue, Boston, Mass.

Western School, Northwestern University, Evanston, Ill. Mr. F. D. Farr, Business Manager, 623 S. Wabash Avenue, Chicago, Ill.

The purpose of these schools is to equip students as specialists in public school music and drawing and to enable teachers to fill the dual position of Supervisor of Music and Drawing. The instruction is along broad lines.

In the Department of Drawing there is a two years' graded course and a post-graduate course. These courses meet the needs both of the teacher who has already become a specialist in drawing and the teacher who wishes to improve her own grade work in the subject.

The Method course outlines work for the grades and the high school. Special instruction is given in color; design and its application to leather and stencils; lettering; construction; mechanical drawing; drawing from nature, still life and life, in pencil, ink and water color; and clay modeling.

The various courses in the Music Department offer thorough training in the teaching public school music.

Full information may be obtained by writing to the above addresses.

BRADLEY POLYTECHNIC INSTITUTE

Peoria, Ill. June 24 to July 27. Offers 22 courses.

The distinctive characteristics of summer courses at Bradley Institute are (1) that they are practical, (2) that they are taught by experts, and (3) that enough time is given to each to accomplish definite results. Among the courses this year are Art Metalwork, House Carpentry, Factory Course in Woodworking, Bookbinding, Millinery, Dressmaking and Cooking. Send for circular.

BOOTHBAY HARBOR, MAINE, ASSOCIATED SUMMER SCHOOLS PRANG SUMMER SCHOOLS OF NORMAL ART

The Prang Company will conduct 15 Summer Schools of Normal Art so distributed throughout the United States that students may have the advantage of the practical instruction offered in these Courses without great

SUMMER SCHOOLS

expense. The Prang Courses in Normal Art are affiliated with many of the leading State Universities, State Normal Schools, Colleges and Art Schools of the country, and students can combine courses in other subjects with the work in Normal Art.

Prang Summer Schools in Normal Art will be conducted in the following places: Chicago, Ill.; Boothbay Harbor, Me.; Cape May, N. J.; Charlottesville, Va.; State College, Pa.; Chapel Hill, N. C.; Athens, Ga.; Gainesville, Fla.; Tallahassee, Fla.; Georgetown, Texas; Durant, Okla.; Colorado Springs, Colo.; Aberdeen, S. Dak.; Portland, Ore.; Cathedral Oaks, Calif.

The instructors in these schools will be some of the most prominent teachers of Art in the country, and the Courses offered are always practical and of immediate help to teachers of drawing as well as grade teachers in public schools.

Special attention is called to the Summer School of Normal Art which The Prang Company will conduct at Boothbay Harbor on the coast of Maine, from July 9th to August 17, 1912. This course is offered in connection with the Commonwealth School of Art and Industry, which has been located at Boothbay Harbor for a number of years. The Normal Course is under the direction of Elizabeth Garrabrant Branch, recently Supervisor of Drawing in the Newark, N. J., High School and author of "Illustrated Exercises in Design." Mrs. Branch will be assisted by Miss Marion Hamilton of the Rhode Island State Normal School, who will give courses in Elementary Manual Training, including work in Paper Folding, Paper Cutting, Cardboard Construction, Weaving and Modeling. Students taking the Prang Normal Course can arrange to take courses in Jewelry, Painting, Sketching, Modeling, Mechanical Drawing and Manual Training in the Commonwealth School of Art and Industry at a special price.

Requests for information with regard to this Normal Course should be addressed to The Prang Company, 358 Fifth Ave., New York City.

NEW YORK SCHOOL OF FINE AND APPLIED ART

Frank A. Parsons, Director. July 15 to August 24.

The Summer Session will be held this year at the Commonwealth Colony, Boothbay Harbor, Maine, instead of at Chester in the Berkshire Hills. The school will be under the direction of Mr. Frank A. Parsons, President, New York School of Fine and Applied Art, assisted by Miss Zerelda Rains of their New York faculty. Mr. Parsons will return from Europe for the purpose of giving his lectures at the school.

SUMMER SCHOOLS

Courses will be offered in Interior Decoration, Costume Design, Commercial Advertising and Color. Students in any of these courses can arrange to take either The Prang Normal Art Course or any of the courses offered by The Commonwealth School of Art and Industry at special prices.

Boothbay Harbor is at the center of "the most broken coast line in the world" and is an ideal playground for teachers and Art students who wish to combine work and pleasure during the summer months.

All information with regard to the Summer Session of The New York School of Fine and Applied Art should be addressed to Miss Susan F. Biasell, Secretary, 2239 Broadway, New York.

THE COMMONWEALTH ART COLONY

Boothbay Harbor, Maine. A G. Randall, Director.

The Commonwealth Art Colony is unique. It is neither a camp, nor a summer school, of the usual type, but is an institution in a class by itself, which has been developed to meet the needs of Artists, Musicians, Authors, Professional men and others of culture and refinement, who seek rest, recreation, and congenial society, combined with a chance to study. Instruction will be given in all branches of Arts and Crafts by ten or more experienced instructors. Arrangements are made to accommodate children, parents, and all members of the family at the Colony. For further particulars, write A. G. Randall, Director of Manual Arts, 127 Daboll St., Providence, R. I.

The association of these three Art Schools at Boothbay Harbor, Maine, this coming summer makes this one of the most important centers for Art Instruction in the country. Public School teachers and Art students everywhere will be interested in this announcement.

CALIFORNIA SCHOOL OF ARTS AND CRAFTS.

June 24 to August 3rd.

The summer session of the above school offers elementary and advanced courses for art and craft workers. The regular courses will be for the training of teachers of drawing and craft work for grammar, high and special schools. The special courses will be for illustrators, and students of the fine arts; and will include such classes as advanced pen-and-ink, water-color, and oil from still life and out-of-doors, and life class. The work will be given by a corps of well-trained and experienced teachers: the students will have the benefit of the well-equipped class rooms and shops of the regular sessions. The proximity to San Francisco Bay makes an ideal climate for summer school work.

SUMMER SCHOOLS

For illustrated catalog write to Frederick H. Meyer, Director, 2119 Allston Way, Berkeley, Cal.

CHASE ART CLASS IN BELGIUM. Instructor, William M. Chase.

Class will leave New York on Saturday, June 8th, landing at Antwerp, June 18th. While there, will visit the famous art museum and equally famous cathedral, The Musée Plantin, the Steen, the Hotel de Ville, and Grand Place, and the many quaint streets, docks, etc.

On Friday, June 21st, the class will leave for Brussels. From there, they will visit Bruges. These visits will offer an endless variety of subjects for sketches. Mr. Chase will devote two days each week to criticizing the work of the class. For further information, write Mr. C. P. Townsley, 180 Claremont Ave., New York City.

CHAUTAUQUA SUMMER SCHOOL OF ARTS AND CRAFTS

Chautauqua, N. Y.

Mr. Fred Hamilton Daniels, Supervisor of Drawing, Newton, Mass., will be the director of the Chautauqua Summer School of Arts and Crafts the coming season during Mr. Bailey's absence in Europe. It is important to note that the faculty will include Mr. Joseph H. Greenwood, of Worcester, Mass., instructor in landscape painting at the Worcester Art Museum, a master-teacher of this subject. Enthusiastic, sincere, and himself successful as a painter, he should have a large class on the hill above Lake Chautauqua, (the only cool place in the country last summer).

CHICAGO SCHOOL OF APPLIED AND NORMAL ART

July 29th to August 23rd.

The work this summer will be divided into two parts, that of the regular art department which will offer Drawing and Sketching from the nude and costumed model, beside Still Life and Flowers in various mediums.

The Normal Art Department will be especially helpful to teachers in all phases of applied art. Teachers should note that this school is qualified under the statutes of the State of Illinois to confer diplomas and degrees, and that it is on the list of accredited schools of the Boards of Education in Chicago and New York City. Address all inquiries to the Secretary, 606 So. Michigan Avenue, Chicago, Ill.

SUMMER SCHOOLS

COLLEGE OF FINE ARTS. Univ. of Southern Calif., Los Angeles, Calif.

Summer Classes under the general supervision of Dean W. L. Judson.

In addition to the Normal Art Course for teachers, there will be classes in Design, Painting, Outdoor Sketching, Metal Work, Jewelry, Weaving, Leather, Tooling, Pottery, and Sculpture. The Normal Art Course is intended to train teachers in presenting Art ideas effectively to children of the grade schools from the first to the eighth.

The design course treats of the principles of form, line and color in their application to ideas of beauty, to design Jewelry, Art Glass Fabric, Furniture, Architectural Decoration, Interior Furnishing, etc. This school offers an unusual opportunity to combine work and recreation. Write for catalog.

THE COLORADO CHAUTAUQUA SUMMER SCHOOL

Boulder, Colorado. July 4 to August 16, 1912.

Just at the edge of the Rocky Mountains, with a wonderful panorama of fertile plain in the foreground and the grandeur and inspiration of the mountains filling the background, is the home of this school. Nowhere could a more appropriate place be found for art work. The following courses are offered in the Art School; Course I. Public School Drawing for Beginners. Course II. Supervisors course in Public School Drawing. Course III. Advanced Work. Course IV. Children's Class.

The Colorado Chautauqua has been established fifteen years and is one of the best known assemblies in the country. It maintains a high grade entertainment program and a strong Summer School. The mountains are a great attraction, offering opportunities for railway excursions, mountain climbing, carriage drives and burro riding, in the midst of scenery which is world famous for its grandeur and beauty. Descriptive literature giving full particulars will be sent on request. Address the secretary, F. A. Boggess, Boulder, Colorado.

THE HANDICRAFT GUILD OF MINNEAPOLIS.

This school of Design, Handicraft and Normal Art, is one of the most flourishing and productive institutions of its kind in the country. The Normal Art Course which was instituted last fall, has proven to be a strong and attractive department of the Guild School. It is the only Normal Art School in the great Northwest and it is safe to say that students who are graduated from this progressive institution where theory and practice are so closely related, will not only be fitted to actually do things in Art, but will

SUMMER SCHOOLS

be able to teach others as well. A request for illustrated circular, addressed to Miss Florence Wales, Secretary, will bring to anyone an unusually attractive and instructive prospectus.

THE HARVARD UNIVERSITY SUMMER SCHOOL

July 2nd to August 13th.

A rare opportunity to take courses in Design and Representation in Fine Arts under Doctor Denman W. Ross, and, of course, not only a chance to be in touch with the great Summer School of Harvard University, but also an opportunity to visit many places in the vicinity of Boston which mean so much to a teacher. There will be especially conducted excursions to the great Museum collections and to places of Historical and Literary interest in Eastern Massachusetts.

For further information write J. H. Ropes, Dean, 38 University Hall, Cambridge, Mass.

NEW YORK UNIVERSITY SUMMER SCHOOL

Dr. James P. Haney, University Heights. July 1st to 20th.

The New York University offers in its Summer School Art Department two courses under Dr. James Parton Haney, Director of Art in the High Schools of New York City. Each course contains sixty hours of work, and each offers elective work in the Practice of Design. Students who do not wish the studio practice can take the lectures on Design without the studio work.

The first course includes, with the Practice of Design (commercial problems, lettering, poster work, etc.), a new thirty hour course in Practical Aesthetics—Art Study and Appreciation. The second course offers the design work combined with a thirty-hour course in the Method of Teaching Drawing and Design. Excellent studio accommodations are offered for the practical work.

Beside the art courses there are several courses in shop work. All are described in an illustrated bulletin, which has a complete synopsis of each course. This will be sent on application to Prof. James E. Lough, Director of the New York University Summer School, Washington Square, New York City.

THE OLD COLONY UNION SUMMER SESSION

Bourne, Cape Cod, Mass.

Wishes to notify its members that to them free instruction will be given in the following courses—10 lessons in each course: Design, Woodworking,

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Basketry, Hand Loom Weaving, Reticelli, Embroidery, Lace Making, Crochet, Rug Making. The Union has an excellent Club House containing a reading and writing room for members, also a public tea room and sales room. Students may secure employment in the tea-room and learn domestic science at the same time.

For particulars, write The Secretary, The Old Colony Union, Buzzards Bay, Massachusetts.

THE RIVER SCHOOL OF ARTS AND CRAFTS

Mira Burr Edson, Instructor.

The technical instruction given by the River School is of the best. Craftsmen who are specialists in their line and have produced excellent work in it are teachers. The methods are not arbitrary, they vary to suit the needs of each pupil and individual experiment is encouraged and sympathetically criticised. While young students may thus gain an insight into the work which cannot but prove valuable, for teachers or those who have acquired the rudiments, it can be of even greater benefit, by comparison with each other and with the best in the decorative design of the past and present.

The River School, beautifully situated on the Delaware where it is very broad, aims to give a free, vital, and constructive form of instruction which can develop the native ability and inventiveness of each student. Only original work is produced and the natural forms which may be personally observed about them furnish abundant material. It is claimed by The River School that each may speak his own thought in the language of art.

Address Mira Burr Edson, 3 W. 28th St., New York City.

THE RHODE ISLAND SCHOOL OF DESIGN

Providence, R. I. July 8 to August 10.

Courses offered this Summer are divided into ten groups:

1st, Theory of Design; 2nd, Design for the Industrial Arts; 3rd, Public School Drawing; 4th, Copper Work for Grammar and High Schools; 5th, Jewelry and Silversmithing; 6th, Bookbinding; 7th, Outdoor Drawing and Painting Class; 8th, Manual Arts for the Elementary Schools; 9th, Woodworking; 10th, Furniture and Cabinet Making.

These courses are intended primarily for teachers and supervisors, and art students who wish to strengthen their working knowledge of these subjects. A library containing 2,000 volumes on all subjects of the Industrial Arts, 3,800 photographs, 6,000 mounted reproductions and a museum with 1,400

SUMMER SCHOOLS

examples of fifteenth and sixteenth century textiles, 2,000 pieces of Pottery, about 400 pieces of Jewelry and Silversmith's Work and the Pendleton Collections of nearly 200 pieces of Colonial Furniture, offer the students an opportunity not to be had elsewhere. Circular sent on application.

Address Augustus F. Rose, Director of Summer School.

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Address all inquiries to Maurice C. Boyd, 30 Clarendon Pl., Bloomfield, N. J.

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Lincoln Center, Chicago. July 8th to 27th.

Atkinson, Mentzer & Co. announce the continuation of the Applied Arts Summer School. The faculty is headed by Florence H. Fitch as Director. Among others are Ernest W. Watson, Georgia Everest, Ida J. Webster, Judson T. Webb. Teachers and Supervisors here have an opportunity to get the highest grade of instruction in Methods, Color, Pencil, Design, Interior Decoration, Elementary Construction Work, Bookbinding, Lettering, Block Printing, Stenciling, Mechanical Drawing, Pottery, Weaving, Basketry, Leather and Metal Work. An attractive feature will be evening lectures on the problems of Art, by Miss Wilhelmina Seegmiller, Edward F. Wurst, and Harold Haven Brown.

Chicago offers splendid opportunities for Summer School work. You will do well to choose this school. For further particulars address Atkinson, Mentzer & Co., 318 W. Washington St., Chicago, Ill.

STUDIO OF DESIGN. South Bristol, Me.

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From July 8th to August 19th classes will be conducted two days each week in Theoretical and Practical Design, Water-Color and out-door Sketch-

SUMMER SCHOOLS

ing. The class is limited to twenty-five pupils. This offers an ideal location for vacation work. For further information address, Mrs. L. H. Taylor, Jr., 3804 Locust Street, Philadelphia, Pa.

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Santa Cruz County is the wonderland of California. Why not combine pleasure with work during the summer vacation?

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Dorothea Warren O'Hara. June 1 to July 31.

The school will have classes as well as private lessons in all branches of Overglaze Decoration. Attention will be given to a special form of Enameling which is entirely different from anything attempted before, being quaint, artistic and appropriate. Mrs. O'Hara comes from some of the best schools in Europe among them being The Royal College of Art, London; Herr Von Debschitz School, Munich; and others equally noted. Study, and see New York at the same time. Manhattan Beach and other seashore resorts are within thirty minutes from this studio.

Write: Mrs. Dorothea Warren O'Hara, 132 East 19th Street, New York City.

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Bearsville in the Catskills, June 1 to November 1.

A Class for Figure Painting will be criticised by Dewing Woodward four times each week during the Summer. Living models will be used, usually

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draped. The grounds immediately surrounding the home of Miss Johnson and Miss Woodward afford a delightful place for this class.

For further information as to terms and board address: Miss Louise L. Johnson, Box 55, Bearsville, Ulster Co., New York.

SUMMER SCHOOL OF THE SOUTH, University of Tennessee.

Knoxville, Tenn. Eleventh Session—June 18 to July 26.

Full courses in Drawing, Arts and Crafts, Manual Training and practically all other subjects of interest to teachers, from the kindergarten through college. For further information, address Brown Ayres, President.

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Drawing-Manual Training-Trades. The Stout Institute offers fifty-six courses for special teachers and students of various forms of Industrial and Art Education. These courses are about equally divided under the following heads: General, Metal Working, Woodworking, Miscellaneous, Shop Work, Domestic Art, Domestic Science, and Applied Science. Students may elect to take any two or three courses as far as the schedule of classes permits. With most of the regular faculty and eleven specialists from other institutions, this Institute will make the Summer Session of 1912 of unusual value.

The Bulletin will give you further information. Address Stout Institute, Menomonie, Wisconsin.

THATCHER SUMMER SCHOOL

Woodstock, Ulster Co., New York. July 3 to Aug. 15.

This progressive Summer School will offer practical instruction in the making of decorative forms of Wrought Metal, Jewelry Making, Enameling, Champleve, Cloisonne, Limoges, the enrichment of Metals by Acid dip and Electrolytic Method, will be taught. A course in Design, suitable for Metal Work will be given. Daily demonstrations and criticisms will be given throughout the course.

Opportunity will be offered to students who have had previous instruction, to do advance work. All of the work offered is under the supervision of Mr. Edward J. Thatcher, who has had charge of the classes in Hand Wrought Metal and Applied Design at Teachers College, Columbia University, New York City, for the past six years.

The class is limited to thirty pupils. For further information address Edward J. Thatcher, until June 15th, 239 E. 19th St., New York City. After June 15th, Bearsville, Ulster Co., New York.

SUMMER SCHOOLS

THE TEXTILE CRAFTS SUMMER SCHOOL

Elm Hill Farm, Ipswich, Mass.

Mrs. Sara Gannett Houghton, formerly teacher of Weaving and Dyeing at the Worcester Art Museum School, will conduct classes for the study of Hand Weaving, Dyeing, Stencilling, etc., during the months of July and August.

Those who are acquainted with Ipswich and vicinity know what a wonderfully attractive part of the country it is for sketching.

For particulars and terms, write Mrs. Sara Gannett Houghton, Ipswich, Mass.

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Valparaiso, Indiana, June 25th—12 weeks.

Not everyone knows that this efficient University has 5521 students, 191 instructors, and 25 departments. The reason for this remarkable enrollment is that the Institution is constantly increasing its facilities, strengthening its courses of study and offering additional advantages without making the expense to the student any greater.

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THE WINONA SUMMER SCHOOL

Roda E. Selleck announces the continuation this year of the Fine Arts School, opened the first of July and continued six weeks. The Department includes Outdoor Sketching, Normal Instruction at the College, Decorative Design, Blackboard Drawing for Sunday School work, Ceramic Painting, Pottery, Metal, Stenciling and Basketry, and Lace-Making.

Students may enter these classes, except the Normal at any time. For further direction, address Mr. Jonathan Rigdon, Winona Lake, Indiana.

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Ogunquit, Maine. July 9 to August 17.

Probably no man in the country has done more to improve the quality of pencil drawing from nature, than Charles Herbert Woodbury, whose famous summer school at Ogunquit, Maine, opens July 9th. For circular send to Miss Ketcham, 1010 Carnegie Hall, New York City.



A Source of Inspiration

and help to every member of the summer school last year were the morning lectures. The following subjects have been arranged for this summer and are free to all registered summer students.

Gold and its use in jewelry, Enjoyment of beauty, Bookbinding, Pictorial composition, Design versus Representation, Colonial houses of Providence, Modern jewelry and the making, Gems of North and South America, Oriental Rugs, Good taste in house furnishing, Blackboard drawing, Wood finishing, Social point of view in drawing, Peasant pottery, Paper making, Among the precious stones, Enameling, Good taste in school room decoration, Woods and their use, Metal coloring and electroplating, Goldsmith's work of the 15th and 16th centuries, The refining of precious metals, The lead pencil and its possibilities, The art of the lapidarian, Japanese prints, Jewelry, European silks.

These lectures deal with subjects that all teachers and supervisors in the Manual and Industrial Arts will find not only interesting, but helpful and instructive. The lectures are given not only by members of the faculty, but many of them by people who are connected with some of the industries in Providence, in positions which enable them to speak with authority. Each lecture will be but one-half hour long and will be given from 8.30 to 9 each morning.

The lecture room is equipped with the best reflectroscope obtainable, making it possible to use, not only slides, but postal cards, photographs, prints and objects of various kinds for illustration.

The lectures do not interfere in any way with the regular courses which are given from 9 to 12, and 1.30 to 4.30.

Send for circular giving all courses in detail.

Summer School of the Rhode Island School of Design, Providence, R. I.

Address AUGUSTUS F. ROSE, Director of Summer School.

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The Publication Committee of Pratt Institute is at work upon a souvenir book made up of reproductions from photographs of groups of teachers, senior classes, winning teams, together with interior and exterior views of the Institute buildings, etc. Everyone who cherishes associations with Pratt Institute will desire to possess a copy. The committee solicits the co-operation of every member in furnishing material and in subscribing for the volume.

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Teachers and Supervisors who are looking forward to one or two years' study in New York City will find Miss Snow's work of immediate help to them in their work.

Hugo B. Froehlich, for several years Instructor of Design in Pratt Institute, Brooklyn, and recognized as a lecturer and Art editor, will have charge of the course in Advanced Design and the work in Arts and Crafts.

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Art School Examination Paper.

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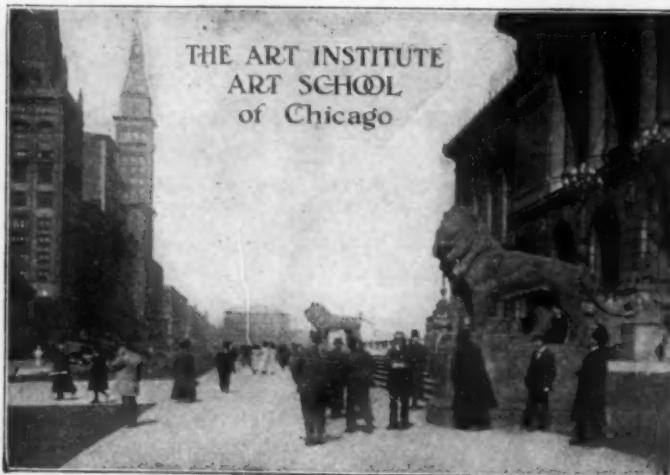
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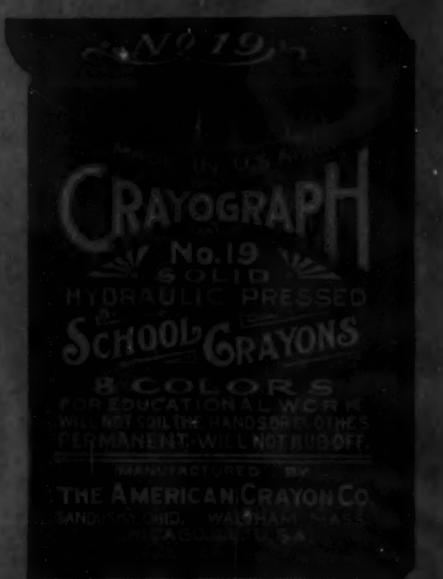
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